

**Frankétienne
Towards an Aesthetic of Rewriting**

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Declaration

I declare that this thesis is entirely my own work.

Acknowledgements

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Abstract

This thesis examines the Haitian writer Frankétienne's practice of rewriting his own texts, a feature of his work which frequently has been overlooked. It argues that rewriting shapes his oeuvre, providing him with the opportunity to mirror the characteristic openness and mobility of his principal literary aesthetic, the Spiral. Rewriting also enables him to bring out certain themes more clearly, such as zombification, deciphering, and cannibalism. These aesthetic and thematic aspects are, the thesis concludes, the most important functions at work in Frankétienne's rewriting. By focusing on this practice, I am also able to chart important evolutions across the forty years of Frankétienne's literary production.

Addressing this issue of rewriting, I compare a corpus of Frankétienne's texts with their rewritten versions, ranging from his earliest rewriting, *Les Affres d'un défi* (1979), through *Mûr à crever* (1995), *Ultravocal* (1995), up to *Les Métamorphoses de l'oiseau schizophone* (1996–7) and *Dezafi* (2002). The first chapter outlines the main hyperbolizing tendencies in Frankétienne's rewriting of his Creole text *Dézafi* (1975) in *Les Affres d'un défi* (1979) and *Dezafi* (2002), arguing that *Les Affres d'un défi* can be seen as Frankétienne's first rewriting, and not just as a French translation of *Dézafi*. In chapter two, I demonstrate that Frankétienne renews his first literary texts *Mûr à crever* (1968) and *Ultravocal* (1972) after a period of some thirty years by updating their initial presentation of Spiralism to reflect later developments in his aesthetic ideas, and through the addition of new and stronger allusions to recent events in Haiti. Based on Frankétienne's most major rewriting to date — *Les Métamorphoses de l'oiseau schizophone* (1996–7) — chapters three and four show how Frankétienne's thematic and aesthetic concerns become far more pronounced as his practice of rewriting evolves.

When Frankétienne rewrites, I have found that he does so mainly by accretion, integrating additions of various lengths throughout his texts, which are swelled considerably as a result. My study shows that aesthetic concerns become more pronounced through added references to the open and mobile Spiral form, and to the aesthetic processes which constitute the rewriting itself. Four such processes are detected: *hyperbolization*, *deciphering/clarification*, *recapitulation*, and *cannibalization*. In thematic terms, his rewriting develops certain key themes with greater complexity. Clearer political references are often added, in particular to the dictatorship of François Duvalier, as well as to recent politically significant events in Haiti, which thus bring older works up to date. Of all these processes and themes, I argue that cannibalism is the most important because of the opportunity it affords for comment on key political themes, and for summing up the rewriting process itself. Throughout *Les Métamorphoses de l'oiseau schizophone* cannibalism is used as a metaphor to represent both the iniquity of those in power in Haiti since 1804, and Frankétienne's practice of rewriting, which is depicted as a very physical process of eating his own texts, and bringing them back up again replete with new additions.

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Note on Spellings

Throughout this thesis, I have chosen to use the following spelling of the author's patronym: Frankétienne. The author himself has spelt his name in various ways. His first works were published under his birth name: Franck Étienne. In the early 1970s, he changed the spelling of his name to Frankétienne, deciding to publish under this long agglutinated name in a bid to make it more Creole-like.¹ If his name were to be spelt according to the current spelling system for Haitian Creole, it would be: Franketyèn. Later, in the 1980s, he began to spell his name without the acute 'é' — Franketienne — thus complying with the new orthography requiring that all 'aigu' accents be dropped.² This last change is most apparent in the spelling differences between the 1975 and 2002 versions of his first Creole text, where even the title is altered from *Dézafî* to *Dezafî*, and the author's name becomes Franketienne. Subsequently, Frankétienne has reverted to the 'Frankétienne' spelling of his name. As the vast majority of texts I refer to in this thesis designate the author as 'Frankétienne' on both their spines and title pages, I follow the author in the spelling of his name.

As a consequence of these radical changes to spelling conventions in Haiti, and the fact that Frankétienne's literary production over the past forty years encompasses both French and Creole texts, the way in which he spells certain words varies considerably from one edition of a text to the next, or from his Creole-language to his French-language texts. Thus in Frankétienne's oeuvre as a whole, certain key

¹ Rachel Douglas, Unpublished Interview with Frankétienne, Port-au-Prince, 4 February 2004.

² Since the early 1940s, Haitian Creole has had at least three different formal spelling systems: McConnell-Laubach (1940s), Pressoir-Faublas (1950s to early 1980s) and Institut Pédagogique National (since 1979). *Dézafî* [1] was written largely according to the Pressoir-Faublas orthography and this has been converted in *Dezafî* [2] to the Institut Pédagogique National orthography, which became the first 'official orthography'. For outlines of the etymological/graphemic debate on Haitian Creole see Robert Chaudenson, *Créoles et enseignement du français* (Paris: Harmattan, 1989), p. 174, (my emphasis); Bambi Schieffelin and Rachelle Charlier Doucet, 'The "Real" Haitian Creole: Ideology, Metalinguistics and Orthographic Choice', *American Ethnologist*, 21.1 (1994), 176–200; Philip Baker 'Writing the Wronged', *Journal of Pidgin Languages and Creoles*, 6 (1991) 107–22.

words are spelt in several different ways, and sometimes in symbiotic mixtures of French and Creole. For the sake of consistency, I therefore use the current conventional spelling for Kreyòl-based words, even where Frankétienne himself uses a Frenchified spelling in the particular text to which I am referring in that instance, unless there exists a more usual English-language equivalent for a particular word, such as ‘zombie’ instead of ‘zonmbi’.

Nevertheless, I refer to Vodou and do not use the better-known spelling voodoo of this word. In so doing, I follow the growing convention among Haitianists, which is to use the Kreyòl spelling Vodou in an attempt to distance scholarly studies from the sensational ‘mumbo-jumbo’ associations of voodoo.³

³ For a cogent overview of this tendency, see Alasdair Pettinger, ‘From Vaudoux to Voodoo’, *Forum for Modern Language Studies*, 40 (2004), 215–24.

Introduction

This thesis seeks to establish the nature and function of rewriting in the work of the Haitian writer and artist, Frankétienne. It draws attention to an important aspect of Frankétienne's work which most critics have overlooked. At one level, the thesis indexes the massive scope of the rewriting that has taken place in each literary text from one version to the next. Following on from this indexing, I am able to propose a number of arguments relating to Frankétienne's œuvre as a whole: rewriting allows his work to remain in the constant open and mobile state of *being* written; this constant flux of rewriting enables him to enact the trajectory of the key figure of his aesthetic thinking, the Spiral. It is the constantly moving form of the Spiral which Frankétienne always attempts to emulate in the form of his literary works. He has consistently used the 'Spiral' as a literary metaphor and an aesthetic tool since founding the Spiralist literary movement in Haiti in the mid-1960s, but neither he nor his fellow Spiralists have ever formulated a theory or manifesto based on the Spiral. Rather, as will be seen in chapters two and four, the Spiral is seen as the basis of all life (in astronomy, geometry, and biology) as it exists everywhere in nature, and acts more as a guiding principle for Frankétienne's œuvre.

Rewriting also allows the key aesthetic and thematic concerns of his writing to emerge. Indeed, by addressing this last issue in detail, the thesis charts an evolution in Frankétienne's work, and concludes that the practice of rewriting earlier works fulfils both an aesthetic and a thematic function. Aesthetically, such an approach allows him to explore further the open and mobile dimensions of the Spiral, which, as will be seen, has dominated his work. Thematically, rewriting creates a crescendo effect by allowing Frankétienne to emphasize certain key themes in his rewritten texts, such as zombification, deciphering and cannibalism. A study of Frankétienne's approach to rewriting is vital to an understanding of his work because it offers a fascinating insight into how he has evolved as a writer. Many

Frankétienne critics to date have written about the author's ideas as if they remain largely the same from his first formulations of the Spiral in the mid-1960s to the present.¹ But, as this close study of his rewritings will reveal, the key notions which have guided his works are developed in certain marked ways over this period. This is most evident in the recent rewritings of his first texts from the 1960s and 1970s, which are the subject of chapters one and two.

Frankétienne has rewritten virtually all his major works, and these rewritings include:

Mûr à crever, 1st ed. (Port-au-Prince: Presses port-au-princiennes, 1968); 2nd ed. [revised] (Port-au-Prince: Editions Mémoire, 1995); 3rd ed. [text as 2nd ed.] (Bordeaux: Ana Editions, 2004).

Ultravocal, 1st ed. (Port-au-Prince: Imprimerie Gaston, 1972); 2nd ed. [revised] (Port-au-Prince: Spirale, 1995); 3rd ed. [text as 2nd ed.] (Paris: Hoëbeke, 2004).

Dézafi, 1st ed. (Port-au-Prince: Editions Fardin, 1975); 2nd ed. [revised] (Châteauneuf-le-Rouge: Vents d'ailleurs, 2002).

Les Affres d'un défi [revised French version of *Dézafi*], 1st ed. (Port-au-Prince: Deschamps, 1978); 2nd ed. [text as 1st ed.] (Paris: Jean-Michel Place, 2000).

L'Oiseau schizophone, 1st ed. (Port-au-Prince: Editions des Antilles, 1993); 2nd ed. [text as 1st edition] (Paris: Jean-Michel Place, 1998).

¹ This is the case in some of the best scholarship on Frankétienne to date, including studies by Rafael Lucas, Kaiama Glover, and Anne Douaire. See for example Rafael Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', in *Le Monde caraïbe, échanges transatlantiques et horizons post-coloniaux*, ed. by Christian Lerat (Pessac: Maison des Sciences de l'Homme, 2003), pp. 35–54; Rafael Lucas, 'L'Énergie linguistique dans l'œuvre de Frankétienne' http://www.lehman.cuny.edu/ile.en.ile/paroles/franketienne_lucas.html [accessed 6 August 2006]; Anne Douaire, 'La Fascination du mal: Frankétienne, *Ultravocal*', in *Écritures Caraïbes*, ed. by Georges Voisset and Marc Gontard (Rennes: Presses Universitaires de Rennes, 2002), pp. 67–83; Kaiama Glover, 'Physical Internment and Creative Freedom: The Spiralist Contribution', in *Écrire en pays assiégé: Haïti: Writing Under Siege*, ed. by Marie-Agnès Sourieau and Kathleen Balutansky (Amsterdam: Rodopi, 2004); Kaiama Glover, 'Spiralisme and Antillanité: Constructions of the Real and the Ideal in Later Twentieth Century Fiction of the French-speaking Caribbean' (unpublished doctoral thesis, Columbia University, 2002).

Les Métamorphoses de l'oiseau schizophone [revised version of *L'Oiseau schizophone* with a new title], 8 vols (Port-au-Prince: Spirale, 1996–7. These volumes are currently being republished in France, but not revised).

From the birth of this rewriting practice in 1978, with *Les Affres d'un défi*, right up to his most major rewriting to date, *Les Métamorphoses de l'oiseau schizophone* in 1996–7, rewriting has profoundly shaped Frankétienne's œuvre over the past thirty years.

Definitions of Rewriting

'Rewriting' is a term which has been used very differently in a number of theoretical and critical works, including those on Caribbean literature. As a consequence, many major studies of rewriting to date employ widely diverging definitions of the term, and share very little common ground. Most broadly, following the distinction made by Gérard Genette, rewriting falls into one of two camps: it is either *allographic* — a rewriting of a work written by someone else — or *autographic* — a rewriting of one's own work.² As will be seen in what follows, much of the theoretical and critical work on rewriting is allographically-centred, and thus not very relevant to Frankétienne's practice of rewriting his *own* work.

From Julia Kristeva's first introduction of the term 'intertextualité' to Michael Riffaterre's articles on this subject, through 'citation' in Antoine Compagnon's *La Seconde main ou le travail de la citation*, 'hypertextualité' in Gérard Genette's *Palimpsestes*, to the proceedings of recent colloquia, such as that at Cerisy-La-Salle on *La Réécriture*, and the one on *La Réécriture du texte littéraire* by the Groupe de Recherche en Linguistique Informatique et Sémiotique (GRELIS), this range of notions to do with the rewriting of other people's texts are among the most

² Gérard Genette, *Palimpsestes: la littérature au second degré* (Paris: Seuil, 1982), passim.

influential concepts in French theories of narratology today.³ Even those theorists who deal with autographic aspects of rewriting, such as Genette and the GRELIS group, tend to deal first and at greater length with allographic practices of rewriting.⁴

In addition to this allographic/autographic dichotomy, the field of critical and theoretical work on rewriting is further divided by the bewildering and often contradictory arrays of terminology employed by scholars to designate rewriting practices. Many of these theorists and critics, most notably Kristeva, see *all* writing as rewriting. 'Rewriting' itself is the term which underpins this body of work, and which tends to be employed very frequently. Nevertheless, as Michel Lafon has noted, none of the principal theorists theorize 'rewriting' *per se* as their privileged concept. Instead each one of them has tended to choose his or her own privileged notion, for example *Citation* (Antoine Compagnon), *Intertextualité* (Julia Kristeva, Michael Riffaterre), and *Hypertextualité* (Gérard Genette). One consequence of this has been that while the term *réécriture* / *rewriting* is used frequently, it has rarely been extensively theorized for itself.⁵

Within these umbrella terms (rewriting, intertextuality, citation, hypertextuality), there is further lack of consensus over terminology. Thus, 'intertextuality' has very different meanings in various studies of rewriting, ranging from the very broad — for example as a synonym for 'literariness'; as an undifferentiated term for designating both autographic and allographic practices of rewriting — to the more specific, as the actual presence of one text within another as citation or plagiarism, or as a term used

³ See Julia Kristeva, 'Le mot, le dialogue et le roman', *Critique*, 239 (1967), 438–65; Julia Kristeva, 'Problèmes de la structuration du texte', in *Tel Quel: Théorie d'ensemble* (Paris: Seuil, 1968), 298–317; Michael Riffaterre, *La Production du texte* (Paris: Seuil, 1979); Michael Riffaterre, 'La trace de l'intertexte', *La Pensée*, 215 (1980), 4–18; Michael Riffaterre, 'L'intertexte inconnu', *Littérature*, 41 (1981), 4–7; Antoine Compagnon, *La Seconde main ou le travail de la citation* (Paris: Seuil, 1979); *La Réécriture: Actes de l'université d'été tenue à Cerisy-la-Salle*, ed. by Claudette Oriol-Boyer (Grenoble: Cédit, 1990); *La Réécriture du texte littéraire*, ed. by Thomas Aron and others (GRELIS) (Paris: Belles Lettres, 1987).

⁴ For example, only two of the seven articles in the GRELIS group's *La Réécriture du texte littéraire* and later chapters in Genette's *Palimpsestes* focus on autographic rewriting.

⁵ Michel Lafon, *Borges ou la réécriture* (Paris: Seuil, 1990), p. 12.

to designate allographic rewriting only. Consequently, there exist many differing definitions for the same widely used terms. Many scholars have chosen to coin their own personal terminology, often by tagging on distinguishing markers to already existing terms, deemed inadequate for the particular case of rewriting they are discussing. For example, Lucien Dällenbach distinguishes between three main types of ‘intertextuality’: *l’intertextualité générale* (to refer to texts written by different authors), *l’intertextualité restreinte* (for texts written by the same author) and finally *l’intertextualité autarcique* (for texts where there is *réduplication interne* within a single volume).⁶ Dällenbach is then revised in his turn by Anne-Claire Gignoux who broadly agrees with him about the three types, but who chooses to replace ‘intertextualité’ with ‘réécriture’ and ‘citation’, referring instead to ‘*la réécriture intertextuelle* (discours citant autrui), *la réécriture intratextuelle* (auto-citation dans un livre), and *la réécriture macrotextuelle* (auto-citation dans un macrotexte, entendu au sens d’ensemble d’une œuvre).’⁷ In other words, a plethora of very different terms are used to designate any one rewriting practice. This is then frequently complicated further still by key theorists also identifying synonyms for their terms. To give only the examples most relevant to Frankétienne’s practice of rewriting his own work, Compagnon speaks in terms of ‘auto-citation’, Dällenbach of ‘l’intertextualité restreinte’, Gignoux of ‘la réécriture intratextuelle’, while Genette employs the terms ‘autotextualité’ and ‘intratextualité’ synonymously.

Genette is the principal theorist on whom my ideas on rewriting are based. Although I have chosen to privilege ‘rewriting’ over his term ‘hypertextuality’, there is much in his notion of hypertextuality which will be useful for my definition of rewriting in relation to Frankétienne’s work. Genette defines ‘hypertextuality’ as follows:

⁶ Lucien Dällenbach, ‘Intertexte et autotexte’, *Poétique*, 27 (1976), 282–96; Jean Ricardou, *Pour une théorie du nouveau roman* (Paris: Seuil, 1971). Dällenbach is responding to Jean Ricardou’s terminology of rewriting. See Jean Ricardou, “‘Claude Simon’, Textuellement”, in *Claude Simon: colloque de Cerisy-la-Salle*, ed. by Jean Ricardou (Paris: Union Générale des Éditions, 1975), pp. 7–19; Jean Ricardou, ‘Pour une théorie de la réécriture’, *Poétique*, 77 (1989), 3–15.

⁷ Anne-Claire Gignoux, *La Réécriture: formes, enjeux, valeurs autour du Nouveau Roman* (Paris: Presses de l’Université Paris-Sorbonne, 2003), p. 23.

C'est donc lui [le quatrième type de transtextualité] que je rebaptise désormais *hypertextualité*. J'entends par là toute relation unissant un texte B (que j'appellerai *hypertexte*) à un texte antérieur A (que j'appellerai, bien sûr, *hypotexte*) sur lequel il se greffe d'une manière qui n'est pas celle du commentaire.⁸

Following Genette, I shall employ the terms 'hypotext' and 'hypertext' throughout this thesis in order to present clearly the different versions of Frankétienne's texts in terms of anteriority and posteriority, where the hypotext is an earlier version of a Frankétienne text, and the hypertext a later version which rewrites the earlier one by transforming it.⁹ This image, in the quotation above, of a text as a hypertext, *grafting* itself palimpsestually onto a hypotext, an earlier text which it imitates or transforms, is one which is especially relevant to Frankétienne's rewriting, where new additions in the hypertext are *grafted* onto the extant text of the hypotext. As Frankétienne himself has pointed out, it is extremely rare for him to delete or to make substitutions when rewriting; he operates instead by adding substantially to what is already there.¹⁰ This means that almost all of the original hypotext is carried over into the hypertext where the original text then tends to be supplemented with swathes of new additions.

For Genette, there are two types of hypertextuality — *imitation* and *transformation*. 'Imitation' will be of little consequence to this study of Frankétienne, but Genette's very detailed typology of 'transformation' will be very useful. Many of these categories will be applicable to the transformative process at work in Frankétienne's rewriting — and will be introduced and explained where appropriate — including

⁸ Genette, *Palimpsestes*, pp. 11–12.

⁹ Christian Moraru opts for the term 'rewritten' to refer to the earlier work and 'rewrite' for the later work because he finds Genette's terms hypotext and hypertext too literary. See Christian Moraru, *Rewriting: Postmodern Narrative and Cultural Critique in the Age of Cloning* (Albany: State University Press of New York, 2001). But, it is precisely the 'literariness' of the terms which makes them so apposite for referring to Frankétienne's aesthetic practice of rewriting his own literary texts. As I argue below in the section on literary/postcolonial twists, the most 'literary' aspects of Frankétienne's work are very important to his rewriting as a whole because many of the additions he makes are self-reflexive, drawing attention to the very processes of writing and rewriting through which they are constituted.

¹⁰ Rachel Douglas, Unpublished Interview with Frankétienne, Port-au-Prince, 4 February 2004.

transposition, amplification, augmentation, transvocalization, transmodalization, transfocalization, displacement, and narrativization. These operations enable me to focus on Frankétienne's literary processes of creation in their state of 'becoming'. Genette is also pertinent for this study of Frankétienne's practice of rewriting his *own* work because he is one of the theorists who deals most clearly with autographic practices. In later chapters of *Palimpsestes*, the prefix 'auto-' is tagged to many of the new terms he coins. Some of these terms do not apply to Frankétienne's rewriting, particularly those relating to *imitation* and those describing rewriting through reduction of the hypotext, such as *autopastiche, autocaricature, autoexcision, autoexpurgation*. Those 'auto-' neologisms which relate to *transformative* types of hypertextuality are of greater relevance to Frankétienne, in particular: *autotextualité, auto-hypotexte, autotranstylisation, l'hypertexte autoproclamé, autotransformation* and *auto-hypertextualité*. What is frustrating about Genette's definitions of these particular terms is that many of these words are quickly designated 'special cases', about which he has almost nothing to say, suggesting that they ought either to be the topic of another inquiry, or else a matter for genetic criticism.

Indeed, it is precisely in those instances when Genette indicates overlaps with genetic criticism that *Palimpsestes* is most apposite to the subject of this thesis. Of the new 'auto-' prefixed terms Genette coins, the most obvious example of this is *auto-hypertextualité*, an expression he uses to refer to every successive stage of a written text, which functions like a hypertext in relation to the state that precedes it, and like a hypotext in relation to the one that follows. Although he does not carry the definition very far, Genette points out that from the very first draft to the final one, the genesis of a text remains a matter of auto-hypertextuality.¹¹ Genette also conducts several genetic-like critiques in the body of *Palimpsestes* itself by

¹¹ See Genette, *Palimpsestes*, p. 447.

comparing side-by-side various stages of a manuscript or different versions of a single text.¹²

As all this would suggest, the field of genetic criticism offers several enabling conceptual tools for this study of Frankétienne's rewriting. One of the standard works which provides many tools for the genetic study of literary texts is Almuth Grésillon's *Éléments de critique génétique*.¹³ In the first chapter of this work, 'Qu'est-ce que la critique génétique?', Grésillon emphasizes the new slant on literary texts provided by the studies of geneticists:

Ce regard nouveau implique, sinon un choix, du moins des préférences: celles de la production sur le produit, de l'écriture sur l'écrit, de la textualisation sur le texte, du multiple sur l'unique, du possible sur le fini, du virtuel sur le *ne varietur*, du dynamique sur le statique, de l'opération sur l'*opus*, de la genèse sur la structure, de l'énonciation sur l'énoncé, de la force de la scription sur la forme de l'imprimé.¹⁴

This focus on processes of literary creation with its preference for the state in which a 'texte en devenir' is *being* written, over the printed word in written and published form, is very germane to Frankétienne's practice of rewriting. As I shall argue (particularly in chapter four), one of Frankétienne's key motivations for returning to his books in order to rewrite them is his abhorrence of all that is 'figé'. By constantly rewriting, Frankétienne aims to keep his works in a perpetual state of 'becoming', of being written. Although there is often clear evolution from one version to the next in his rewritings, none of these is the 'definitive' version. The focus of genetic criticism on the dynamic of the 'texte en devenir', the creative

¹² There are several examples of this in *Palimpsestes*: one is Genette's superimposing of the 1887 version of Mallarmé's 'Sonnet en x' on top of his 1868 version of 'Sonnet allégorique de lui-même'. Genette also examines two versions of a description of the Niagara Falls in the work of Chateaubriand in *Essai sur les révolutions*, 1797, by superimposing the 1801 version of this description as it appears in *Atala*. Genette then goes on to analyze Chateaubriand's successive versions of a different description, that of 'la nuit américaine'. See *ibid.*, pp. 261–62, 273–79.

¹³ Almuth Grésillon, *Éléments de critique génétique: Lire les manuscrits modernes* (Paris: Presses universitaires de France, 1994).

¹⁴ *Ibid.*, p. 7.

processes of becoming and elaboration, as well as on several layers of mainly autographic rewriting will be very useful for my comparison of the successive versions of Frankétienne's texts.¹⁵

Nevertheless, there are several features of genetic criticism which are not relevant to my study. Most notably, I shall not be working from Frankétienne's manuscripts. Without access to his manuscripts, it will not be possible to date precisely every segment of the drafts, manuscripts and versions, and so an 'avant-texte' / 'dossier génétique' — a prerequisite for *bona fide* genetic criticism — will not be established. Grésillon defines the 'avant-texte' or 'dossier génétique' thus:

Dossier génétique: ensemble de tous les témoins génétiques écrits conservés d'une œuvre ou d'un projet d'écriture, et classés en fonction de leur chronologie des étapes successives. Synonyme: "avant-texte".¹⁶

Instead, I take the same stance as Lionel Follet, who examines the different versions of *L'Obituaire* by Apollinaire without having recourse to a manuscript:

Au demeurant, ce débat d'antériorité, impossible à trancher en l'absence d'un manuscrit, *ne me semble pas l'essentiel*. Dans quelque sens que ce soit, il y a eu réécriture du texte, et donc hésitation sur son statut (et peut-être dès les premières lignes du premier brouillon...); c'est pourquoi cette singulière expérience scripturale mérite qu'on l'interroge, dans ses effets comme dans ses causes; d'une version à l'autre, lisons-nous encore le même texte?¹⁷

Excessive focus on anteriority, and on posteriority too for that matter, is similarly misplaced in the context of Frankétienne's rewriting. In his case, it is as if he publishes each layer of changes almost immediately after he has finished making

¹⁵ In particular, the general vocabulary and ways of thinking about textual production used in genetic criticism will be of most use to me here; I do not refer to genetic criticism explicitly in the chapters which follow.

¹⁶ Grésillon, *Éléments de critique génétique*, p. 242.

¹⁷ Lionel Follet, 'Apollinaire entre vers et prose (de *L'Obituaire* à *La Maison des morts*)', in *La Réécriture du texte littéraire*, ed. by Thomas Aron and others (Paris: Les Belles Lettres, 1987), pp. 148–49 (my emphasis).

them. Thus, it is not such a feat to be able to date the different changes, and to differentiate between the various layers of writing and rewriting.

Furthermore, while genetic critics have been criticized for fetishizing anteriority and the earliest beginnings of literary production, losing sight of the fact that the manuscript ever becomes a book for a wider readership, less specialized in genetic criticism, they also (along with many of the theories of rewriting I have discussed here) simultaneously tend to fetishize in a teleological manner '[...] [le] vieux fétichisme finaliste du "dernier état" considéré comme aboutissement inévitable, et par définition supérieur', as Genette puts it.¹⁸ In the literature on rewriting and genetic criticism that I have surveyed, theorists and critics talk constantly of 'improvements' and 'the definitive version', both of which are concepts wholly at odds with the prime motivating factor behind Frankétienne's rewriting — namely, his desire to keep his texts in the provisional state of *being* written, with no one version ever becoming *the* definitive one. Genette outlines very briefly one type of avant-text which is especially applicable to Frankétienne's rewriting — the 'après-texte' — which consists of revisions and corrections made to an already published text.¹⁹ What I have attempted to do in preparation for writing this thesis is to establish an 'après-texte' for each subsequent version of Frankétienne's texts, in order to draw out in the thesis itself the main processes at work throughout Frankétienne's rewriting, and to study their effects.

Thus, although approaches used in genetic criticism often pick out dynamics which are useful for studying Frankétienne's textual versions, not all of its principles and terminology can be used for studying the evolution which is more specific and typical of Frankétienne's 'creative method' of rewriting. The same is also true of the

¹⁸ Gérard Genette, *Seuils* (Paris: Seuil, 1987), p. 369. For other criticisms of genetic criticism, see Marion Schmid, *Processes of Literary Creation: Flaubert and Proust* (Oxford: Legenda, 1998), pp. 3 (note 4), 23–27, 29.

¹⁹ Genette, *Seuils*, p. 367.

theory which informs my thinking on rewriting to the greatest extent: Genette's *Palimpsestes*.

As I have already indicated, this is because Genette refers to many types of hypertextuality which are not relevant to Frankétienne's rewriting. For example, *Palimpsestes* deals with allographic and autographic hypertextuality, only the second of which is relevant to Frankétienne who rewrites his own texts. Of the two fundamental types of hypertextuality identified by Genette — 'transformation' and 'imitation' — 'imitation' is in no way germane to Frankétienne's approach to rewriting. Moreover, when Genette breaks down this latter type into its subsets, his typology is classified according to different genres, such as pastiche, parody, caricature, travesty, mimotext, the anti-romance, and this genre-based approach is completely incompatible with Frankétienne's rejection of such distinctions between genres as artificial divisions, which he tries to transcend in his own art. While 'transformation' is much more apposite to Frankétienne's rewriting examined in this thesis, this is not the case when Genette examines types of transformation which involve reduction of a hypotext because Frankétienne rewrites instead by adding substantially to the hypotext. This is why it has been necessary to diverge from Genette's typology of hypertextuality, and also from that of genetic criticism, and to negotiate my own definition of rewriting, as it applies to Frankétienne's specific practice of rewriting.

Rewriting, then, is defined for the purposes of this thesis as Frankétienne's creative method of returning to his own texts and transforming them by superimposing swathes of new additions onto the extant hypotext. Rewriting in this sense feeds on repetition, but it is repetition with important differences each time. Most broadly, each hypertext repeats its hypotext with substantial additions, which turn it into a new and different text.

The significance for Frankétienne's rewriting of repetition with difference is most obvious when the additions he makes are compared. The chapters which follow will demonstrate that one of the most important operative principles of Frankétienne's rewriting is *accumulation*. He accumulates a great many additions when rewriting. Within these additions, I have also identified a great accumulation of insistent references to several themes, which thus become central to the hypertext in question, most notably *zombification* (see chapter one), *deciphering* (chapter two) and *cannibalism* (chapters three and four). It is also through the constant accumulation of references to them that the main aesthetic processes governing his practice of rewriting emerge so strongly (see in particular chapters two and four). Self-reflexively, Frankétienne often makes copious references describing his own rewriting practice as he rewrites, and certain processes emerge particularly saliently through insistent repetition. Most pervasively, he frequently presents himself as in the act of deciphering/clarifying and hyperbolizing his own texts.

These processes are palpably also at work throughout the hypertexts *in practice*, and they are indexed in this thesis through examination of the ways in which the accumulated additions serve to decipher/clarify or hyperbolize their hypotexts. In particular, energy is built up through intensive accumulation of series of similar additions, superlativization, linguistic subversiveness, and scatology. Thus, rewriting in Frankétienne is a transformational practice which works predominantly through massive addition to his previously written texts. This is 'augmentation' in the Genettian sense of the operation of quantitatively lengthening a hypotext in its hypertext.²⁰ As Genette points out, to extend a text is to produce a fundamentally different text, and quantitative 'augmentation' almost always gives rise to qualitative 'amplification'.²¹ In other words, the accumulation of series of additions in

²⁰ See Genette, *Palimpsestes*, p. 263.

²¹ *Ibid.*, p. 264.

Frankétienne's rewriting multiplies their insistence to the power of all the additions in that particular series.

As I have said, the terms *hypotext* and *hypertext* will be employed throughout to refer to the earlier and later versions of Frankétienne's texts respectively. There will be no need to prefix these terms with 'auto-' because, as already stated, the predominant focus in the thesis will be on Frankétienne's rewritings of his own texts. At several points in the thesis, I do, however, discuss certain additions which allude to works written by other people, and which highlight the relationship between these allographic literary texts and Frankétienne's œuvre. Where this is the case, I use the term *intertext* / *intertextuality*, which I define in the very narrow sense of literary allusions or citations made by Frankétienne to other people's work. Finally, *intratext* / *intratextuality* refers specifically to links between the different texts of Frankétienne's œuvre, to which some of the additions he makes as he rewrites call attention.

Methodological Approach

This thesis is based on initial preparatory work consisting of careful comparisons of the different versions of Frankétienne's texts. It is only through these close line-by-line examinations that I have established if and where exactly rewriting has taken place. Through this method, I have identified that Frankétienne rewrites primarily through massive accretion. It has become apparent that among these additions there are incessantly recurring types, which subsequently could be arranged into several series. Although the actual series of similar additions normally vary from one hypertext to the next, all of Frankétienne's rewriting is governed by the same principle of accumulation. This accumulation emerges from the sheer number of additions of a certain type, or references to do with a certain subject, built up throughout the hypertext to take on a forceful presence. To put it very broadly,

Frankétienne's additions tend to fall into one of three categories: they are often thematic, drawing attention to a particular cluster of related themes in the hypertext in question; they frequently refer self-reflexively to some of the aesthetic processes Frankétienne is undertaking as he rewrites; further additions do not *describe* these aesthetic processes, but instead *perform* them, most commonly by *hyperbolizing* or *deciphering/clarifying* the hypotext.

In places, I refer to a series of interviews I conducted with Frankétienne in February 2004. References to these interviews have been included as part of my methodology because in them, Frankétienne reveals some of the factors which prompted him to rewrite certain texts in the first place. Most notably, he divulges that he first decided to produce a French version of his Creole text *Dézafi* — *Les Affres d'un défi* — partly in a bid to reach a more international audience, and partly as a response to prompting from Haitian friends who found it extremely demanding to read such a complex text in Creole. Likewise, he describes how he was also persuaded to rewrite *L'Oiseau schizophone* because many readers he encountered on the literary circuit confessed that they found this 812-page text too daunting and difficult. He has also intimated that a request to republish his 1968 text *Mûr à crever* after almost three decades gave him the opportunity to rewrite this text.²² This last insight can no doubt also be extrapolated to Frankétienne's other rewritings.

As Frankétienne's renown has grown on both the national and international literary scenes, offers of republication have been forthcoming. He has frequently used these new editions as opportunities to rewrite the earlier texts. In part, then, his rewriting stems from the nature of publishing in Haiti. There is no real publishing industry on the island, and so the first editions of many of these important texts were self-financed, and consequently there are very few copies of them available today. Many

²² Douglas, Unpublished Interview with Frankétienne.

of these texts have been republished in recent years in France, North America, and by newly founded publishing houses in Haiti.

Nevertheless, from my study of the accumulation of certain series of additions running throughout Frankétienne's hypertexts, it transpires that there are also very important aesthetic reasons for his rewriting. Aesthetically, Frankétienne's entire literary production over the past forty years is inspired by the figure of the Spiral. In his rewritings, the Spiral, which will be discussed in more detail below in chapters two and four, emerges prominently in what is added. Through added series of explicit references to Spirals and their infinitely open form and constant dynamic movement, it becomes clear that these qualities are what he admires about the Spiral above all. More obliquely, several abstract, self-reflexive additions present him as attempting to emulate this constant motion of the Spiral, as renewing his previously-written texts, and as keeping them in a perpetually mobile and open state. More generally, the additions are infused with a vocabulary where words to do with movement, renewal and openness are constantly employed. In short, these multiple additions build up, and collectively present rewriting as an aesthetic process of renewing the text, keeping it in Spiral-like motion as a work-in-progress, and infusing it with new ideas. Thus, while certain excerpts from my interviews with Frankétienne provide valuable information about Frankétienne's initial, more practical motivations for rewriting, it is once more through accumulation in the additions themselves that the significant aesthetic impulse behind his rewriting can be observed and analyzed.

The basis for most of the ideas in this thesis, then, is the result of initial selection, comparison and analysis of long series of additions before my writing stage. In the thesis, my use of quotations reflects this principle of accumulation which is so central to Frankétienne's rewriting. To reflect the powerful reinforcing effect of accumulation, most of my arguments are structured around *sets* of additions from the

hypotexts, rather than a single quotation. But to try to make the thesis as readable as possible, the entire lengthy series of accumulated additions are usually not listed in full. Instead, I select as few as possible, and use only those quotations which are most significant and related to the direction of my argument. Likewise, I have tried to select as few examples as possible for use in the appendix. The point of the appendix is to allow for close comparison of several key passages. Most of the passages included in the appendix contain significant changes of visual presentation. Where these examples are discussed in the thesis, the reader will be directed to the appendix.

Apart from theoretical and critical work on rewriting and the occasional use of excerpts from interviews with Frankétienne, the methodology of this thesis engages with certain issues associated with postmodernism and postcolonialism. Just as I have had to adapt the terminology of standard works on rewriting, altering them for my particular understanding of the term, I also need to use conventional postmodern and postcolonial perspectives with what I call a 'twist', in order to reflect certain specificities of Frankétienne's practice of rewriting.

Modernist / Postmodernist Twists

At several points in the thesis, I refer to modernist influences on Frankétienne's work, and to several modernist techniques he employs. This raises the questions: what about *postmodernism*? Are there not also *postmodernist* influences on Frankétienne's writing? There is clearly a distinction between that which is normally labelled modernist and that which is called postmodernist. J. Michael Dash, in particular, has made a convincing case for the relevance of postmodernism to prevalent tendencies running throughout contemporary Caribbean literature. As will be seen below, many of these characteristically postmodern features are central to Frankétienne's work. I am not disputing, therefore, the pertinence of postmodernism

to an understanding of Frankétienne. Nevertheless, the presumed distinction between modernism and postmodernism is not so pronounced in Frankétienne. For him, modernism and postmodernism are not mutually exclusive ideas, rather the former encompasses the latter, as I argue below with reference to Glissant's notion of Caribbean literature's irruption into modernity.

There has been considerable debate over the applicability of the terms 'modernism' and 'postmodernism' in the context of postcolonial literature in general, and of Caribbean literature in particular.²³ Most participants in this debate have expressed their unease when applying 'modernism' and 'postmodernism' to Caribbean literature because these terms tend to have universalist, generalized, all-encompassing associations. Above all, these critics do not want to be accused of thoughtlessly applying the latest intellectual trend from Europe and the United States to Caribbean literature.²⁴ Within this debate, 'modernism' and 'postmodernism' have been defined in many different ways. Frequently, critics and theorists have proposed their own alternatives in an attempt to 'ground' their ideas more specifically in the Caribbean context, for example, 'Countermodernism' (Keith Walker), 'Postcolonial Modernism/Modernist Postcolonialism' (Charles Pollard), and 'Caribbean Modernism' (Simon Gikandi).²⁵

²³ See *inter alia*, Kwame Anthony Appiah, 'Is the Post- in Postmodern the Post- in Postcolonial?', in *Contemporary Postcolonial Theory: A Reader*, ed. by Padmini Mongia (London: Arnold, 1997), pp. 55–71; Ato Quayson, 'Modernism and Postmodernism in African Literature', in *The Cambridge History of African and Caribbean Literature*, ed. by F. Abiola Irele and Simon Gikandi (Cambridge: Cambridge University Press, 2004), pp. 824–52; Houston Baker, Jr, *Modernism and the Harlem Renaissance* (Chicago: University of Chicago Press, 1987); J. Michael Dash, *The Other America: Caribbean Literature in a New World Context* (Charlottesville and London: University of Virginia Press, 1998); Simon Gikandi, *Writing in Limbo: Modernism and Caribbean Literature* (Ithaca and London: Cornell University Press, 1992); Keith Walker, *Countermodernism and the Francophone Culture: The Game of Slipknot* (Durham & London: Duke University Press, 1999); Antonio Benítez-Rojo, *The Repeating Island: The Caribbean and the Postmodern Perspective*, trans. by James Maraniss (Durham & London: Duke University Press, 1996); Charles Pollard, *New World Modernisms: T.S. Eliot, Derek Walcott, and Kamau Brathwaite* (Charlottesville and London: University of Virginia Press, 2004); A. James Arnold, *Modernism and Negritude: The Poetry and Poetics of Aimé Césaire* (Cambridge, MA: Harvard University Press, 1998).

²⁴ This anxiety is expressed most clearly in Dash, *The Other America*, pp. x, 7, and Gikandi, *Writing in Limbo*, p. 10.

²⁵ The term 'ground' comes from Ato Quayson. He talks about the need for scrupulous grounding in order to apply the critical terms modernism and postmodernism to different contexts, particularly as

As Walker's term indicates, several theorists and critics have adamantly defined their critical concepts in opposition to Western conceptions of modernism and postmodernism.²⁶ Representing this extreme end of the scale are the studies of Walker, Gikandi and Houston Baker, which argue that Caribbean and African modernism must be conceived as radically opposed to their 'Western' and 'European' counterparts, and to the 'high modernist aesthetic' of Pound, Joyce and Eliot in particular.²⁷ Thus, one side of the debate is characterized by those theorists who set up binary oppositions between Caribbean/African and Western/European modernisms and postmodernisms. Even more nuanced approaches, such as that of Kwame Anthony Appiah in his sophisticated response to the question 'is the post- in postmodernism the post- in postcolonial?', tend to portray modernism in particular as something negative which needs to be transcended through the 'space-clearing' gesture of postmodernism.²⁸ For these critics, postmodernism's relatively positive value stems mainly from the way it *distances* itself from modernism. More negative takes on modernism tend to locate the beginnings of modernity in 1492 against the backdrop of European expansion in the New World, and with Columbus as founding father.²⁹

At the other end of the scale are those critics who find aspects of the critical concepts modernism and postmodernism very enabling for their study of Caribbean literature, most notably, J. Michael Dash, Charles Pollard, Antonio Benítez-Rojo, C.L.R. James

these terms have no clear application even in their relation to Western literature. Ato Quayson, 'Modernism and Postmodernism in African Literature', p. 849.

²⁶ According to Walker, the prefix *counter* also 'posits a relationship of proximity between one action and another', in addition to '[declaring] an oppositional stance within that relationship'. Walker, *Countermodernism and Francophone Literary Culture*, p. 12. I am not convinced by the idea of 'proximity' which *counter* supposedly conveys: for me, the prefix conveys a purely oppositional stance.

²⁷ See Gikandi, *Writing in Limbo*, pp. 4–5; Baker, *Modernism and the Harlem Renaissance*, pp. xv–xvi; Pollard, *New World Modernisms*, pp. 18–19.

²⁸ Appiah, 'Is the Post- in Postmodernism the Post- in Postcolonial?', pp. 61, 63.

²⁹ This is the case in Gikandi in particular. See Gikandi, *Writing in Limbo*, pp. 2–3, 254.

and Maximilien Laroche.³⁰ Their more positive evaluation of these terms derives in particular from their different understanding of what constitutes Caribbean modernity and postmodernity in the first place. Those who define modernism more positively, such as Dash and James, claim an alternative genealogy for modernity by positing the Haitian Revolution and independence in 1804 as the foundation for modernism in the Caribbean.³¹

Across the whole spectrum of this debate, there is agreement in all these studies that modernism and postmodernism in their *literary* senses are recast, reconceptualized and inflected by writers in a Caribbean context. As Walker puts it, '[n]one of these [terms/concepts] adequately suggest the combination of negation, negotiation, and reevaluation or the expropriatory acts and the multiple consciousness of the *twisted* signifier in francophone artistic expression'.³² The consensus in the debate, then, is that Caribbean writers tend to build on modernist and postmodernist aesthetic techniques and visions as a literary point of departure, but that this is no mere derivative rehashing of the Western concepts and their attendant practices. As Dash notes, they are often practiced in the Caribbean in a way that is not related to these concepts in industrialized societies.³³ Rather, modernism and postmodernism are appropriated and adapted by Caribbean writers in a *twisted* way; that is, in a way which is profoundly Caribbean in its engagement with certain problematics including in particular colonialism and its legacies in discourses and modes of representation.³⁴

³⁰ See Dash, *The Other America*, pp. 16–18, 43–48; C.L.R. James, *The Black Jacobins: Toussaint L'Ouverture and the San Domingo Revolution*, 2nd ed. [revised] (New York: Random House, 1963), passim; Pollard, *New World Modernisms*, pp. 19–28; Benítez-Rojo, *The Repeating Island*, pp. 151–54, 167–68, 180, 295, 304, 310, 314–15; Maximilien Laroche, 'Haitian Postmodernisms', in *Latin American Postmodernisms*, ed. by Richard Young (Amsterdam: Rodopi, 1997) pp. 119–25 (p. 119).

³¹ See Dash, *The Other America*, pp. 16–18, 43–48; James, *Black Jacobins*. On the Haitian revolution and modernism in James, see David Scott, *Conscripts of Modernity: The Tragedy of Colonial Enlightenment* (Durham & London: Duke University Press, 2004), pp. 98–123. Maximilien Laroche, on the other hand, reads 1804 as the beginning of Haitian postmodernism. See Laroche, 'Haitian Postmodernisms', p. 119.

³² Walker, *Countermodernism and Francophone Literary Culture*, p. 93 (my emphasis).

³³ Dash, *The Other America*, p. 108.

³⁴ See Gikandi, *Writing in Limbo*, p. 254; Dash, *The Other America*, p. 108; Walker, *Countermodernism and Francophone Literary Culture*, pp. 6–8, 11–12.

It is precisely with just such a 'twist' that Frankétienne's work displays the influences and techniques of certain features of modernism and postmodernism. Thus, Frankétienne engages with boldly experimental aesthetic practices drawn from modernism/postmodernism, but often in a way which engages with some aspect of colonialism and its legacies in the social and political situation in present-day Haiti. My reading of 'postmodern' elements in Frankétienne's work is based largely on J. Michael Dash's overview in *The Other America* of the ways in which postmodern perspectives can be applied most usefully to Caribbean writing. Three postmodern features of Caribbean writing, as outlined by Dash, are much in evidence in Frankétienne's work in general, but also in his rewritings in particular. These are: the use of the parodic, subversive mode of the *carnavalesque*; flux of linguistic forms and styles, and the foregrounding of fluidity, repetitiveness, open-endedness and unceasing processes.³⁵

Chapter three of this thesis will explore the many *carnavalesque* elements added to *L'Oiseau schizophone* throughout *Les Métamorphoses*. According to Dash, there is a powerful deconstructive impulse and parodic dimension in much Caribbean writing by women in particular, which places them squarely within the parodic mode.³⁶ Central to any conception of the parodic mode and the *carnavalesque* are Mikhail Bakhtin's conceptions of the 'carnival grotesque' and 'parodic-travestying forms'.³⁷ Many of the additions analyzed in chapter three serve to represent the foreign stock colonial and post-1804 Haitian-born leaders as taking part in a tragic farce. The mocking, derisive attitude of the *carnavalesque* is prevalent everywhere throughout

³⁵ See Dash, *The Other America*, pp. 19, 107–33.

³⁶ See Dash, *The Other America*, pp. 108–10. According to Dash, the Haitian woman writer whose work displays these trends most manifestly is Marie Chauvet in her groundbreaking *Amour, Colère, Folie*. See Marie Chauvet, *Amour, Colère, Folie* (Paris: Gallimard, 1968).

³⁷ On the carnival grotesque, see Mikhail Bakhtin, *Rabelais and His World*, trans. by Hélène Iswolsky (Bloomington: Indiana University Press, 1984), passim. On parodic-travestying forms, see Mikhail Bakhtin, *The Dialogic Imagination: Four Essays*, trans. by Caryl Emerson and Michal Holquist (Austin: University of Texas Press, 1981), p. 11.

the additions of *Les Métamorphoses*. The additions serve to turn the colonial and post-colonial characters inside-out and upside-down. This is the peculiar logic of the *carnivalesque*, for in Bakhtin, it is the lower bodily stratum — the corporeal, material, and scatological — which serves as a powerful deflating force.³⁸ Thus, we find in Frankétienne a pervasive, subversive laughter, but as Dash remarks in a more general sense: '[it] would be unfair to describe this laughter as merely ludic, just playfully postmodern.'³⁹

As we shall see in chapter three, Frankétienne's irreverent stand against the colonial and post-colonial characters he represents does not celebrate actual Haitian carnival in an unproblematically celebratory and relativist way, as is the case in Bakhtin's theorizing of carnival as a ritual of resistance. This is where the most specific 'twist' of Frankétienne's use of the postmodern parodic mode lies: his ritual decrownings throughout the additions of *Les Métamorphoses* are not merely playful, but point instead to the brutality and authoritarianism of political realities in Haiti as the result of the greed, violence, and exploitation by generations of those in power in Haiti throughout the colonial and post-1804 periods of Haitian history.

As for a postmodern approach to language, Frankétienne is the Francophone Caribbean, if not the Caribbean, writer who has pushed the flux of linguistic forms and styles to its furthest extent. He borrows extensively from a whole gamut of modernist and postmodernist aesthetic techniques, but once again with a Haitian 'twist', where Creole is a key element. All of his work, from his earliest writings, is linguistically innovative, with Creole permeating almost every word of his French texts, forming startling neologisms from these agglutinations. Furthermore, as I have already indicated, and as will become apparent from all the chapters that follow, certain thematic clusters emerge from Frankétienne's constant addition of key words

³⁸ Bakhtin, *Rabelais and His World*, p. 11.

³⁹ Dash, *The Other America*, p. 118.

revolving around certain themes — zombification, deciphering, and cannibalism — which are particularly loaded in a Haitian cultural context.

A postmodern emphasis on fluidity, repetitiveness, open-endedness and unceasing processes is also apparent everywhere in Frankétienne. These are the principal characteristics of the trajectory of the Spiral — a figure which has dominated Frankétienne's œuvre. His work refers repeatedly to the openness of the Spiral's form and its constant mobility, but Frankétienne also *performs* this Spiral-like movement and openness in his work by writing fragmented sections of text which could be arranged as a series of different permutations. As Gikandi observes, fragmentation is a well-known postmodern technique.⁴⁰ Moreover, there is no plot to speak of in Frankétienne's texts and they have no beginning, middle and end. It is precisely, I shall argue, this inherent openness and mobility of Frankétienne's work and his Spiralist aesthetic which is stressed further by the additions he makes as he rewrites. As Dash has noted, Chaos Science in the work of the Caribbean writers Antonio Benítez-Rojo and Édouard Glissant also 'functions almost as the scientific equivalent of postmodernism' because it inspires them to eschew the linear.⁴¹ In Frankétienne's recent elaboration of Quantum Writing, which will be discussed in chapters two and four below, he is similarly inspired by this exemplary postmodern, non-linear, and unpredictable dimension of new perspectives from modern science.

Écriture quantique is a notion which has never been fully explained by the author himself. As with the notion of the Spiral, with which *écriture quantique* is intertwined, this is due in large part to Frankétienne's utter aversion to theorizing of any kind. Even if there exists no theory of *écriture quantique*, its main characteristics have been illustrated in and enacted by Frankétienne's writing and rewriting since the 1990s. *Ecriture quantique* can be understood as a treatment of

⁴⁰ Gikandi, *Writing in Limbo*, p. 231.

⁴¹ Dash, *The Other America*, p. 7.

individual words, phrases, and sentences as particles of energy when a work is being written or rewritten. With *écriture quantique*, Frankétienne aligns his work explicitly with a new trend from modern science, striving to apply to his own language the explosive vigour, dynamism, paradoxes, and surprising results associated with Quantum physics. With this constant emphasis on explosive energy, Frankétienne takes ideas to do with enacting the dynamic, constant movement of the Spiral to a new level (see p. 3 for my working definition of the Spiral).

In light of this significant postmodern vein in Frankétienne's work, why is it that I have chosen to speak mostly in terms of *modernist* influences and techniques in Frankétienne throughout the remainder of this thesis? In doing so, I follow in part, the lead of most other Frankétienne critics who take their cue from Frankétienne himself.⁴² In interviews, his literary texts, and in the additions he makes when rewriting, Frankétienne has referred at some length to his debt to modernist techniques, particularly those of a whole range of Franco-European avant-garde movements ranging from the Surrealists and James Joyce to the *nouveau roman*.⁴³ Thus, he himself readily aligns his work with modernism, including the 'high' modernism of Joyce.⁴⁴

When I use the term 'modernist, I am also using it in an extremely broad sense. It has become almost customary among critics of Caribbean literature to use the term 'modernist' to describe the aesthetic practices of writers of Frankétienne's

⁴² Most notably, Kaiama Glover refers to 'modernist' influences on Frankétienne and his fellow Spiralists' work. See Glover, 'Physical Internment and Creative Freedom'; Glover, '*Spiralisme* and *Antillanité*'. Rafael Lucas also constantly refers to the influence of the European avant-garde on Frankétienne's work, and to the 'avant-gardist' techniques he employs. See Lucas, 'L'Énergie linguistique dans l'œuvre de Frankétienne' (para. 5 of 31).

⁴³ Frankétienne has spoken of this debt to literary modernism in my interview with him. Douglas, Unpublished Interview with Frankétienne, Port-au-Prince.

⁴⁴ Frankétienne himself has said that he finds postmodernism too gimmicky. Douglas, Unpublished Interview with Frankétienne.

generation, such as Derek Walcott and Kamau Brathwaite.⁴⁵ The term ‘modernist’ is often employed in this context to cover most of the senses in which ‘postmodernist’ is also used. In the theorizing of ‘postmodernism’ more generally, it has frequently been attested that the boundaries between modernism and postmodernism are more permeable and less distinct, and are often positioned as a continuum rather than as a contrast. As Dash notes, ‘the emergence of the postmodern in the Caribbean as the latest assertion of the heterogeneous nature of all universals and the relational or dialogic nature’ of cultures, which is constantly referred to in Caribbean writing, is yet another dramatic manifestation ‘of the modernist impulse’ in Caribbean literature.⁴⁶ If Caribbean writing can be thought of as *postmodernist avant la lettre*, it can also display clear *modernist* impulses even after the term ‘postmodernism’ has been coined.⁴⁷ Of course, from a ‘post-’ temporal position, Frankétienne is writing many decades after Joyce and the Surrealists. He thus approaches the *historical* avant-garde/modernism, for which there are many different dates, but which can broadly be dated as lasting until the start of the Second World War, from a ‘postmodern’ point of view.⁴⁸ He is influenced not just by the techniques of Joyce and the Surrealists, but also by those who, in Europe, the United States and the Caribbean, have subsequently appropriated, adapted, built on, and recast these techniques. But ‘modernist’ in the sense I use it henceforth encompasses these subsequent manifestations and conceives of them as a long line of Western modernist movements, ranging from Lautréamont, through Joyce, the Surrealists, all the way to the *nouveau roman* and beyond, which influence Frankétienne and whose techniques

⁴⁵ For example, both Pollard and Gikandi use the term ‘modernism’ throughout their studies: Pollard, *New World Modernisms*, and Gikandi, *Writing in Limbo*. Gikandi does, however, also employ the term ‘postmodernism’ in the final chapter of his study.

⁴⁶ Dash, *The Other America*, p. 17.

⁴⁷ Laroche also makes the point that prefixes such as pre- and post- are relevant to the postmodernism of post-industrialized societies, but that ‘Haiti is situated in the paradoxical position of being in an “after” (post-), which is, at the same time, a “before” (pre-).’ Laroche, ‘Haitian Postmodernisms’, pp. 119, 124.

⁴⁸ There has been great debate about the dating of modernism, but the dates given by the *Cambridge Companion to Modernism* (1999), edited by Michael Levenson, are 1890–1939.

he adopts and inflects. Thus, following Dash, I define *modernist* for this thesis as ‘the spirit of intellectual dissidence’.⁴⁹

For this broad definition of ‘modernist’ influences in Frankétienne’s work, Édouard Glissant’s conception of a ‘lived modernity’ in the Caribbean is particularly helpful. Glissant frequently refers to ‘l’irruption dans la modernité’ of the Caribbean archipelago, which he describes as follows: ‘Nous n’avons pas de tradition littéraire lentement mûrie: nous naissons à brutalité, je crois que c’est un avantage et non pas une carence [...]. *L’irruption dans la modernité, l’irruption hors tradition, hors la “continuité” littéraire*, me paraît être une marque spécifique de l’écrivain américain quand il veut signifier la réalité de son entour.’⁵⁰

As Glissant is intimating here, this still recent and brutal irruption of Caribbean literature into literary modernism means that concepts and techniques taken from what Glissant calls ‘matured’ literatures (those which have evolved more gradually to form a tradition) are deployed by Caribbean writers as if they come from the same single, horizontal plane. Thus, the conventional distinctions made between concepts like modernism and postmodernism are of less relevance to Caribbean writers like Frankétienne. It is precisely for this reason, then, that the term ‘modernist’ is employed in such a broad way throughout the rest of the thesis: postmodernism and modernism have irrupted together in the Caribbean, and so ‘modernist’ according to my definition encompasses all that is ‘postmodernist’ too, as just the latest tendency of a ‘modernist’ impulse clearly at work in Frankétienne’s writing.

⁴⁹ Dash, *The Other America*, p. 15.

⁵⁰ Glissant, *Le Discours antillais* (Paris: Gallimard, 1997), p. 438 (my emphasis).

Literary / Postcolonial Twists

Postcolonial perspectives inform my work in several ways.⁵¹ They are most useful for engaging with those aspects of Frankétienne's work which are most overtly 'postcolonial', namely his manipulation of colonial stereotypes in his representations of the colonial Plantation and its reincarnations in post-colonial Haiti. These aspects are dealt with in chapter three of this thesis where I use the postcolonial approaches of Homi Bhabha, Edward Said, and Mireille Rosello. In several respects, however, the predominant focus of postcolonial theories and studies on pressing social, political and historical issues does not provide me with adequate means to explore the more 'literary' qualities of Frankétienne's œuvre in general, and his practice of rewriting in particular. For this thesis, what counts as particularly 'literary' are textual phenomena which cannot fully be explained by contextual reference, or which deviate most spectacularly from ordinary language use.⁵² In general, the most 'literary' aspects running throughout Frankétienne's work include his constant exploitation of word- and sound-play, polysemy, and deformation of syntax, which

⁵¹ In my use of the terms postcolonial and post-colonial, I follow Jean-Marc Moura's distinction between them: "“Post-colonial” désigne [...] le simple fait d'arriver après l'époque coloniale, tandis que “postcolonial” se réfère à toutes les stratégies d'écriture déjouant la vision coloniale, y compris durant la période de la colonisation". Jean-Marc Moura, *Littératures francophones et théorie postcoloniale* (Paris: Presses Universitaires de France, 1999), p. 4 (note 2).

⁵² The debate on what the 'literary' is has been a long and fairly complex one, from the Russian formalist Roman Jakobson's coining of the term *Literaturnost* ('literariness') in 1919, through attempts by later structuralists to define a characteristic set of 'literary' properties, to meditations by later poststructuralists on the slippery characteristics of literary autonomy and modes of literariness. For an overview of this debate, see Jonathan Culler, 'La Littérarité', in *Théorie littéraire. Problèmes et perspectives*, ed. by Marc Angenot and others (Paris: Presses universitaires de France, 1989), pp. 31-43; Thomas Aron, *La Littérature et la littérarité: un essai de mise au point* (Paris: Belles Lettres, 1984); *La Littérarité*, ed. by Louise Milot and Fernand Roy (Sainte-Foy, Quebec: Presses de l'Université Laval, 1991); Marghescou, Mircea, *Le Concept de littérarité: essai sur les possibilités théoriques d'une science de la littérature* (The Hague: Mouton, 1974). My own thinking about the 'literary' specificities most relevant to Frankétienne has been influenced by later readings of extreme linguistic experiments of Joyce, Ponge, and Pound as encapsulating the singularity of the literary text, and also by recent attempts to pinpoint reflexivity as a key 'literary' quality through which a model of literary practice can be foregrounded. See Derek Attridge, *Peculiar Language: Literature as Difference from the Renaissance to James Joyce* (London: Methuen, 1988). On the links between reflexivity and literariness in the context of intertextual, intratextual and autotextual practice, see Gignoux, *La Réécriture*, p. 7. For an original definition of 'literarity' in the context of postcolonial criticism, see Nicholas Harrison, *Postcolonial Criticism: History, Theory and the Work of Fiction* (Cambridge: Polity, 2003), pp. 38-50.

often do not have an obvious referent outside the text, and which reflect back instead on their creative inventiveness.⁵³ This reflexivity is also the most quintessential ‘literary’ feature linked specifically to Frankétienne’s practice of rewriting. A great many of the additions he makes are self-reflexive, drawing attention to the very processes of rewriting through which he shapes and reshapes infinite possibilities of different combinations of form and content in his previously written work.

It is therefore in order to deal with this crucial dimension of ‘literariness’ in Frankétienne that much of the thesis is informed by the theoretical perspectives of Gérard Genette, Mikhail Bakhtin and Umberto Eco, theorists who, with the exception of Bakhtin, do not often feature prominently in postcolonial studies. This is definitely not to say that what follows will be a *bellelettriste* approach, dealing with pure aestheticism in Frankétienne — far from it. Rather, I employ these literary theories and study the prominent literary features of Frankétienne’s work with a postcolonial ‘twist’. This postcolonial approach to literary aspects takes its cue from Frankétienne’s work itself where the most literary characteristics are often connected in some way with political, social, historical, and cultural aspects of the specific material circumstances of the Haitian context in which he is writing.

My postcolonial approach to ‘literariness’ in Frankétienne also draws on the critical approaches of two prominent scholars at the literary end of the field of Francophone Postcolonial Studies in the United Kingdom — Nicholas Harrison and Lorna Milne. Both Harrison and Milne have argued in recent opinion pieces that it is important not to lose sight of specifically literary strategies, and to avoid the dangers of reducing works of literature produced in a postcolonial context to the material and political circumstances of their production alone.⁵⁴

⁵³ Examples of this practice will be examined at greatest length in chapter four.

⁵⁴ Nicholas Harrison, ‘Postcolonialism and the Object of French Studies’, *Francophone Postcolonial Studies*, 1.1 (2003), 42–48. Lorna Milne, ‘Gare au gauffrier!: Literature and Francophone Postcolonial Studies’, *Francophone Postcolonial Studies*, 1.1 (2003), 60–63. This reconceptualization of the position of the literary in postcolonial criticism is developed in Harrison’s perceptive study,

In the context of studies of Francophone Caribbean writing, Milne is one of numerous critics who share my approach, already outlined above, of operating by close textual analysis to reveal the textual specificities of particular writers, such as Patrick Chamoiseau (Lorna Milne, Maeve McCusker), Édouard Glissant (Celia Britton, J. Michael Dash), or several Francophone Caribbean writers (Mary Gallagher, Kaiama Glover, Lydie Moudileno, Mireille Rosello), while situating the text in its specific postcolonial context.⁵⁵ As many of these critics have indicated, writers such as Glissant, Chamoiseau, and Daniel Maximin emphasize their own ‘textuality’ very insistently.⁵⁶ The ‘literariness’ of these writers is most conspicuous, as almost all of the afore-mentioned critics have noted, in the vast profusion of intertextual references to Caribbean and non-Caribbean literature. Representations of writer figures also abound in much Caribbean writing, where there is frequent use of the *mise en abyme* device of a writer writing or a reader reading within the text we are reading.⁵⁷ Intertextuality and *mise en abyme* are self-consciously literary strategies *par excellence*.⁵⁸ In general, their use enables reflection on relationships between texts, and on a variety of writing techniques. Above all, a *mise en abyme* enables the fundamental question to be posed directly: what is writing? But Lydie Moudileno is quite right to point out that while the image of the writer at work is

Postcolonial Criticism: History, Theory and the Work of Fiction. See Harrison, *Postcolonial Criticism*, pp. 38–50.

⁵⁵ See for example: Lorna Milne, *Patrick Chamoiseau: espaces d'une écriture antillaise* (Amsterdam: Rodopi, 2006); Celia Britton, *Édouard Glissant and Postcolonial Theory: Strategies of Language and Resistance* (Charlottesville and London, University Press of Virginia, 1999); J. Michael Dash, *Édouard Glissant* (Cambridge: Cambridge University Press); Mary Gallagher, *Soundings in French Caribbean Writing Since 1950: The Shock of Space and Time* (Oxford: Oxford University Press, 2002); Glover, ‘Spiralisme and Antillanité’; Glover, ‘Physical Internment and Creative Freedom’; Lydie Moudileno, *L'écrivain antillais au miroir de sa littérature: Mises en scène et mise en abyme du roman antillais* (Paris: Karthala, 1997); Mireille Rosello, *Littérature et identité créole aux Antilles* (Paris: Karthala, 1992).

⁵⁶ Most notably, see Gallagher, *Soundings in French Caribbean Writing*, p. 112. See also Moudileno, *L'Écrivain antillais au miroir de sa littérature*, pp. 105, 114–15, 189.

⁵⁷ See Moudileno, *L'Écrivain antillais au miroir de sa littérature*, pp. 32, 189, 199–200; Dominique Chancé, *L'Auteur en souffrance: Essai sur la position et la représentation de l'auteur dans le roman antillais contemporain* (Paris: Presses Universitaires de France, 2000), *passim*.

⁵⁸ On these general links between literariness and the *mise en abyme* device more generally see Gignoux, *La Réécriture*, pp. 7, 12, 111, 123, 125, 128, 177–81; Lucien Dällenbach, *Le Récit spéculaire: essai sur la mise en abyme* (Paris: Seuil, 1977), pp. 55, 118.

universal, it is also used by Francophone Caribbean writers in a way which is specifically Antillean.⁵⁹ In particular, they tend to 'twist' the fundamental question above to form new questions, more specific to the context in which they are writing, such as: what does it mean to write in the Francophone Caribbean? What is the role of writers in the Francophone Caribbean?⁶⁰ As I want to save discussion of these other writers' work for the next section, I shall now examine Frankétienne's literariness, and his particular postcolonial 'twists' of literary techniques, such as intertextuality and *mise en abyme*, favoured by Francophone Caribbean writers.

If reflections on writing are more prominent in Francophone Caribbean writing in general, they are arguably even more pronounced in Frankétienne. Take *spiralisme*, for instance (the literary movement Frankétienne set up in the mid-1960s with René Philoctète and Jean-Claude Fignolé), and Frankétienne's conception of the Spiral which has dominated his work ever since. Unlike some very prominent concepts and movements in Francophone Caribbean literature, such as *négritude*, *indigénisme*, *antillanité*, *créolisation* and *créolité*, whose very names suggest a more socio-aesthetic emphasis on a particular race, people, geographical area, or language, the very terms *spiralisme* and *spirale* already suggest that Frankétienne conceives of the Spiral primarily as an *aesthetic* of universal application.⁶¹ The Spiral is not based on, nor is it most conspicuous in, any particular race, people, geographical area or language. Appropriately, this aesthetic of the Spiral is presented most clearly through the extremely literary medium of a *mise en abyme* in Frankétienne's first text

⁵⁹ Moudileno, *L'Écrivain antillais au miroir de sa littérature*, p. 189.

⁶⁰ *Ibid.*, pp. 199–208.

⁶¹ Of course, these terms often have wider applicability too. *Créolité* and *créolisation* are, as their proponents stress, processes which can happen anywhere, and which are happening in different places throughout the world. Nevertheless, they are still depicted as being most pronounced and carried to their furthest point in the Caribbean at the moment, as a result of the mix of cultures brought violently together through the slave trade and subsequent indentured labour from other countries. As for many of Glissant and Chamoiseau's later concepts, such as *relation*, *mise-en-relation*, *pierre-monde*, and *chaos-monde*, they have names which, like *spiralisme*, also draw attention to processes at work throughout the whole world. But, in addition to being *literary* concepts, they are also often posited, at least in part, as the means of constructing a specifically Antillean identity.

Mûr à crever (1968), which enables him to reflect on writing, and the challenges facing the writer from a position within his own writing.

This self-reflexive literariness is then greatly increased by many of the additions Frankétienne makes as he rewrites his own texts. Intertextuality may be profoundly literary, all texts made up of a mosaic of references to other texts with all writing as rewriting, but this is even more so in the specific sense of ‘rewriting’, as it is employed throughout this thesis. This is because it reflects not just the writing of other people, but *autotextuality*, giving self-reflexive insights into the manner in which the new version of the text is coming into being. Numerous additions, particularly those analyzed in chapter four, refer to this type of rewriting as a quintessentially literary process of self-absorption and self-sufficiency to the point that autotextuality — rewriting oneself — even becomes *autophagy* — eating oneself. Thus, the important role played by ‘literariness’ throughout Frankétienne’s writing as a whole, and in his rewriting in particular, has made it absolutely necessary for me to pay close attention to textual detail as part of my methodology. Given this high degree of narcissism and solipsism on display in Frankétienne’s rewriting, particularly in the additions of *Les Métamorphoses*, is Frankétienne’s rewriting nothing more than art for its own self-obsessed sake? I would argue that this is where the need for a postcolonial ‘twist’ on even the most literary aspects of Frankétienne writing, and especially his rewriting, comes into play.

First, his very decision to privilege ‘literariness’, to eschew crude literal referentiality on questions of race, politics, Haitian identity and the Haitian landscape stems directly from the particular political, social and economic climate in which he is writing. Frankétienne began to write under the dictatorships of François and Jean-Claude Duvalier, at a time of widespread repression, and of worsening social, economic and environmental situations which continue to this day. From this perspective, and as will be discussed in chapters one and two, the dangers to which

the explicit espousal of an ideological position can lead are in full evidence. These contextual factors are motivations behind Frankétienne's decision to break with the ethnological focus and postulations of Haitian identity of previous literary trends, which were appropriated for *noiriste* ideological ends by François Duvalier.⁶² Frankétienne also refuses to adopt any one explicit political position, and to celebrate manifestations of nature like Haitian Marvellous Realism in the 1950s.⁶³ This is one of the principal reasons for his adoption of a very literary aesthetic, which gives prominence above all to openness and constant dynamic movement: it is far more difficult to appropriate these aesthetic qualities for ideological purposes than it is to use writing on Haitian racial identities and celebrations of the Haitian landscape and orality.⁶⁴

Second, a postcolonial twist on the literary is also called for here since, even when Frankétienne is at his most literary, his writing and rewriting tend to be deeply connected to some aspect of the cultural, social, political, historical, and economic Haitian context in which he is writing. This is clearly the case with the main

⁶² On *noirisme*'s appropriation of Jacques Roumain and Jean Price-Mars, see René Depestre, *Bonjour et adieu à la négritude* (Paris: Laffont, 1980), pp. 43, 134–36, 144–45. See also the extracts from *Les Griots: La Revue scientifique et littéraire* to do with Roumain and Price-Mars, in François Duvalier, *Oeuvres essentielles*, vol. 1 (Port-au-Prince, Presses Nationales d'Haïti, 1968).

⁶³ For more on Haitian Marvellous Realism, and Frankétienne's position towards it, see chapters two and four. Jacques Stéphen Alexis is the Haitian writer who is most associated with *le réel merveilleux*, a concept which he adapts from Alejo Carpentier's formulation of *lo real maravilloso*. See Jacques Stéphen Alexis, 'Du réalisme merveilleux des Haïtiens', *Présence Africaine*, 8–10 (1956), 245–71. Carpentier first formulated *lo real maravilloso* in the 'prologue' to *The Kingdom of this World*. For the later expanded version of this prologue, see Alejo Carpentier, 'On the Marvelous Real in America', in *Magical Realism: Theory, History, Community*, ed. by Lois Parkinson Zamora and Wendy Faris (Durham & London: Duke University Press, 1995), pp. 75–88. Alejo Carpentier is responding in his formulation to the German art critic Franz Roh. It has been suggested that: 'Perhaps the northern European origins of Roh's formulation and its dissemination in Latin America by the Spanish *Revista de Occidente* served to spur Carpentier to his aggressively American discussion of the mode.' 'Editor's note', Carpentier, 'On the Marvelous Real in America', p. 75. Just as Carpentier devises his term to define a uniquely *American* form of reality, so too does Alexis posit *le réel merveilleux* even more specifically to Haiti, focusing at greater length than Carpentier on Haitian Vodou.

⁶⁴ Herein lie some of the principal differences between Frankétienne's notion of the Spiral, and Chamoiseau and Glissant's later concepts, like *relation*, *mise-en-relation*, *tout-monde*, *pierre-monde*, *chaos-monde*. Like Frankétienne's Spiral, many of these concepts denote dynamic processes which Chamoiseau and Glissant similarly emulate in the structure of their works. But as well as being literary aesthetics, Glissant and Chamoiseau's concepts are also often linked to the construction of Antillean identity, and also to elements of the Antillean landscape and vegetation.

aesthetic processes underlying Frankétienne's practice of rewriting — such as *deciphering/clarification*, *hyperbolization* and *cannibalization* — which will be examined at greatest length in chapters two and four. For example, the process of *deciphering* will be shown in chapter two to be related in some ways to 'Borlette', the Haitian lottery which works by a series of correspondences between dreams and numbers. Also explored, in chapter one, will be the series of connections between *hyperbolization* and the Vodou god Guede who brandishes a large wooden phallus, satirizes sexual intercourse, and debunks self-important or puritanical onlookers through exaggerated rants against the status quo.⁶⁵ As for *cannibalization*, it insists on a contextual specificity of widespread rumours in Haiti to do with cannibalism. These rumours make popular links between powerful politicians, cannibalism, and sorcery. *Cannibalization* — a process of rewriting the text by eating oneself — also recalls Guede, whose voracious appetite has a tendency to turn in upon himself; he will often sink his teeth into his own arm.⁶⁶

This study is at the 'literary' end of the scale of postcolonial studies. As is reflected in the very title of the thesis, this is because Frankétienne's rewriting is principally an aesthetic practice. Indeed, it would be impossible to study his relationship to this particular practice without exploring his literary strategies in depth. But it would also be inconceivable to write about these literary aspects using European literary theories without a 'postcolonial' twist. Here, the postcolonial twist consists of demonstrating at several points the ways in which Frankétienne's rewriting, even when at its most literary, tends to reflect various socio-cultural, political, and historical circumstances in Haiti.

⁶⁵ On these characteristic traits of Guede, see Maya Deren, *Divine Horsemen: The Living Gods of Haiti* (London: Thames and Hudson, 1953), pp. 102–14.

⁶⁶ *Ibid.*, p. 108.

Frankétienne's Rewriting in the Context of Other Caribbean Writing

'Rewriting' in the context of critical work on Caribbean literature has tended to be used in the loose sense of revisionism from a variety of postcolonial perspectives, such as 'rewriting history', or 'rewriting canonical texts'. In particular, critical attention has focused on Caribbean rewriting of the latter allographic type, such as Aimé Césaire's *Une Tempête, d'après la tempête de Shakespeare pour un théâtre nègre*, Derek Walcott's *Omeros* and *The Odyssey* as rewritings of Homer, and Maryse Condé's *La Migration des coeurs*, a transposition of Emily Brontë's *Wuthering Heights* to a Caribbean context.⁶⁷

Roger Toumson, for example, argues as early as 1980 that: 'la réécriture peut apparaître comme la loi générale d'engendrement du discours afro-antillais', but he uses 'rewriting' in its allographic sense, specifically looking at ways in which Antillean writers like Aimé Césaire and Édouard Glissant transform the literary models of Shakespeare and Saint-John Perse in particular.⁶⁸ More recently, Mary Gallagher has examined intertextual proliferations in French Caribbean writing which are again allographic. These include the echoes of Césaire, Saint-John Perse, Emily Brontë and Victor Hugo in Maryse Condé, and the extent to which Chamoiseau's work engages in an intertextual dialogue with that of Glissant, while Daniel Maximin's is marked by the textual presences of Hélène Cixous and the *Arabian Nights*.⁶⁹ As for J. Michael Dash, he frequently speaks of contemporary

⁶⁷ Aimé Césaire, *Une Tempête, d'après la tempête de Shakespeare pour un théâtre nègre* (Paris: Seuil, 1969); Derek Walcott, *Omeros* (London: Faber, 1990); Derek Walcott, *The Odyssey* (London: Faber, 1993); Maryse Condé's *La Migration des coeurs* (Paris: Laffont, 1995). Graham Huggan has noted the particular richness of Caribbean rewritings of the three great classics of colonial encounter *The Tempest*, *Robinson Crusoe*, and *Heart of Darkness*. See Graham Huggan, 'A Tale of Two Parrots: Walcott, Rhys and the Uses of Colonial Mimicry', *Contemporary Literature*, 35.4 (1994), 643–60 (pp. 645, 657).

⁶⁸ Roger Toumson, 'Les Écrivains afro-antillais et la réécriture', *Europe*, 612 (1980), 115–227 (p. 127).

⁶⁹ Gallagher, *Soundings in French Caribbean Writing*, pp. 125–33. Gallagher also deals with aspects of Francophone Caribbean writing which are of more relevance to Frankétienne's specific practice of rewriting his own texts. She identifies the following category within her broad definition of French Caribbean rewriting: 'the intertextuality internal to a given *œuvre*'. Basing her argument on Glissant's

Haitian literature in terms of the 'rewriting' of earlier key Haitian texts. Thus, he sees Dany Laferrière's *Pays sans chapeau* 'as an indirect satire of Jacques Roumain's *Masters of the Dew* [*Gouverneurs de la rosée*] in particular and all Caribbean narratives of return in general', and he also argues that Edwidge Danticat's *Breath, Eyes, Memory* 'can be read as the rewriting of the famous novel by Jacques-Stephen Alexis, *Compère Général Soleil*, which also traces the history of the massacre of Haitian cane cutters in the Dominican Republic.'⁷⁰

And yet, a number of other Caribbean writers have engaged in autographic rewriting, returning to their own previous works to revise them, in a similar way to Frankétienne. Indeed, some of the most important Caribbean writing has been elaborated in this way: Aimé Césaire's *Cahier d'un retour au pays natal*; C.L.R. James's *Black Jacobins*; Édouard Glissant's *Monsieur Toussaint*; numerous poems by Derek Walcott and Kamau Brathwaite; Dany Laferrière's rewritings of *Cette Grenade dans la main du jeune nègre est-elle une arme ou un fruit*, *Le Goût des jeunes filles*, and of *La Chair du maître* with the new title *Vers le sud*; Gérard Étienne's *Au Bord de la falaise* (a rewriting with a new title of *Une Femme muette*).⁷¹ Even so, very little critical attention to date has focused on this important

work in particular, she notes that it is through 'internal' intertextual references that '[e]ach text relates intertextually to the rest of Glissant's work, recycling the same concerns, adapting them to a different textual context, thus expanding and relativizing (or indeed creolizing) their former significance. What makes this continuity even more striking is the fact that it is highly self-reflexive and also intergeneric. In other words, it comments on itself untiringly, and it constantly crosses the generic boundaries between essays and novels, novels and poetry, in an ever more complex dynamic of circulation.' This, Gallagher goes on to argue, creates a non-linear 'density of intertextual correspondence' and 'a powerful sense of simultaneity', which can also be found in abundance in the work of Confiant and Chamoiseau. See *ibid.*, pp. 133–34. As I argue throughout this thesis, the effect which Frankétienne's rewriting of his own texts has on his œuvre as a whole is very similar.

⁷⁰ J. Michael Dash, 'Postcolonial Thought and the Francophone Caribbean', in *Francophone Postcolonial Studies: A Critical Introduction*, ed. by Charles Forsdick and David Murphy (London: Arnold, 2003), pp. 231–41 (pp. 235–36).

⁷¹ Aimé Césaire, *Cahier d'un retour au pays natal*, 1st ed. *Volontés*, 20 (1939), 23–51; 2nd ed. [revised] (New York: Brentano, 1947); 3rd ed. [revised] (Paris: Bordas, 1947); 4th ed. [revised] 'version définitive' (Paris: Présence Africaine, 1956). C.L.R. James, *Black Jacobins*, 1st ed. (London: Secker and Warburg, 1938); 2nd ed. [revised] (New York: Random House, 1963); Édouard Glissant, *Monsieur Toussaint*, 1st ed. (Paris: Seuil, 1961); 2nd ed. [revised] (Paris: Seuil, 1986); 3rd ed. [text as 2nd ed.] (Paris: Seuil, 1998); revised and translated into English as *Monsieur Toussaint: A Play*, trans. by J. Michael Dash and Édouard Glissant (Boulder, CO: Lynne Rienner, 2005); numerous poems by Derek Walcott and Kamau Brathwaite; Dany Laferrière, *Cette Grenade dans la main du jeune nègre*

feature underlying Caribbean literature as a whole, and individual writers' work in particular. Above all, there are books waiting to be written on the different versions of Walcott and Brathwaite. In the remainder of this section, I examine why so little critical work on Caribbean literature has dealt with this type of autographic rewriting. I then outline some of the main ways in which other Caribbean writers' rewriting compares and contrasts with that of Frankétienne.

There are several reasons for the lack of critical attention paid to the role of autographic rewriting in Caribbean literature. Most often, this is tied up with issues of publication for different editions. It is normal practice, for example, for a critic to buy one copy and not all the editions available of a text. Another factor is that not all editions of a particular text are equally available. Some editions are easier to obtain than others, depending on when and where that particular edition was published, and on the size of the print run. It is particularly difficult to obtain editions published by small publishing houses in the Caribbean and authors' self-published work. Walcott and Frankétienne's trajectories are fairly typical for Caribbean writers: they both began by publishing their own work themselves; they were then taken on by small publishing houses in the Caribbean, and finally, their work has been published or republished by metropolitan publishers once it has acquired international recognition.⁷²

est-elle une arme ou un fruit, 1st ed. (Montreal: VLB, 1993); 2nd ed. [revised] (Montreal: VLB, 2002); 2nd ed. [revised] (Paris: Le Serpent à Plumes, 2002). Dany Laferrière, *Le Goût des jeunes filles*, 1st ed. (Montreal: VLB, 1992); 2nd ed. [revised] (Montreal: VLB, 2004). Dany Laferrière, *La Chair du maître*, 1st ed. (Outremont, Quebec: 1997); 2nd ed. [revised] (Paris: Le Serpent à Plumes, 2000); *Vers le sud* [revised version of *La Chair du maître* with a new title] (Paris: Grasset, 2006; *Vers le sud* (Montreal: Boréal, 2006). Gérard Étienne, *Une Femme muette* (Montreal: Nouvelle Optique, 1983); *Au Bord de la falaise* [revised version of *Une Femme muette*] (Montreal: CIDIHCA, 2004). On the various versions of Derek Walcott's poems, see Bruce King, *Derek Walcott: A Caribbean Life* (Oxford: Oxford University Press, 2000). On Kamau Brathwaite's rewriting, see Elaine Savory, 'Returning to Sycorax/ Prospero's Response', in *The Art of Kamau Brathwaite*, ed. by Stewart Brown (Seren: Bridgend, 1995), pp. 208–30, and Kelly Baker Josephs, 'Versions of *X/Self*: Kamau Brathwaite's Caribbean Discourse', *Anthurium*, 1.1 (2003) http://scholar.library.miami.edu/anthurium/volume_1/issue_1/josephs-versions.htm. [accessed 6 August 2006] (para. 19 of 34).

⁷² This is obviously particularly the case for Walcott, a Nobel Prize laureate. Brathwaite's publishing history is different. His first two trilogies and *Other Exiles* were published and disseminated widely by Oxford University Press. As his work has become experimental — through, for example, his development of his visual 'video' style, which uses the typographic innovations of computer graphics

Obtaining specific editions of a text is sometimes complicated still further when a Caribbean writer has published, often almost simultaneously, two versions of the same text with different publishers. This is the case, for example, with the different versions of Césaire's *Cahier d'un retour au pays natal*, published in 1947 by Bordas in Paris and Brentano in New York; the collections of Walcott's poetry published almost at the same time by Jonathan Cape in London and Farrar Strauss and Giroux in New York; and Dany Laferrière's simultaneous publishing of different rewritings of his earlier texts with two new publishers, Grasset in Paris and Boréal in Quebec. Thus, depending on where a particular critic lives, and how many copies of an edition have been made, it may be more difficult and expensive to buy one edition than another.⁷³ These issues related to the publishing of different textual versions can lead to extreme confusion, to the point where detective work is needed to establish precisely which texts are rewritings, and which of the earlier texts are rewritten in them.⁷⁴

Lack of paratextual evidence is another one of the main reasons why the significance of Caribbean rewriting has been frequently overlooked. Most critical attention centred on this phenomenon of rewriting concerns those Caribbean texts which

— Brathwaite has had great difficulty in persuading OUP and other prominent publishing houses in the United Kingdom to reproduce the video style. He expresses his frustration with this situation in an interview, and also in his creative rewriting of his interview answer in the prose version of *Middle Passages*. As a result of these difficulties, Brathwaite has increasingly turned to self-publishing his visually innovative work. Thus, it is often very difficult to buy Brathwaite's latest work, as it is to obtain Walcott and Frankétienne's earliest texts and poems in the versions of their original editions. On these rewriting issues in Brathwaite, see Nathaniel Mackey, 'An Interview with Kamau Brathwaite', in *The Art of Kamau Brathwaite* (see Brown, above), pp. 13–32; Savory, 'Returning to Sycorax', p. 218.

⁷³ Kaiama Glover has commented on the difficulty and cost involved in procuring the texts of Frankétienne and other Spiralist writers. See Glover, 'Physical Internment and Creative Freedom', p. 234; Glover, '*Spiralisme* and *Antillanité*', p. 6.

⁷⁴ Further confusion is often caused when the rewritings are published with new titles. The only case where all textual variants are easy to access in a single document is Césaire's *Cahier d'un retour au pays natal*. This is due to Lilian Pestre de Almeida's publication of all the changes introduced in the editions of his *Cahier* between 1939 and 1956. See Lilian Pestre de Almeida, 'Les Versions successives du *Cahier d'un retour au pays natal*', in *Césaire 70*, ed. by M. a M. Ngal and Martin Steins (Paris: Silex, 1984), pp. 35–90.

announce themselves as rewritings via prominent paratextual declarations on the back cover, title page and preface. For example, Brathwaite's *Ancestors* (2001) bills itself conspicuously on the title page as: 'A Reinvention of *Mother Poem*, *Sun Poem*, and *X-Self*', while both the blurb on the back cover and a 'Publisher's Note' at the beginning of the book draw attention to the rewriting that has taken place.⁷⁵ Consequently, all critics of *Ancestors* deal with, or at least mention the 'reinvention' involved in the composition of the trilogy.

C.L.R. James's *Black Jacobins* is another good example of the direct link between paratextual declaration and critics addressing the issue of rewriting. In the preface to the 1963 edition, James signals one important addition to the original 1938 text: an appendix with a title which itself clearly alludes to events following 1938, 'From Toussaint Louverture to Fidel Castro'.⁷⁶ Critical attention to *Black Jacobins* has therefore focused on the significance of new perspectives offered by this later appendix.⁷⁷ But what was completely ignored by James scholarship until David Scott's recent study, *Conscripts of Modernity*, is that a number of very important additions were also made to the body of the text itself in the 1963 edition. In particular, Scott has identified another set of additions — the seven paragraphs of fresh interpolations at the beginning of chapter thirteen of *Black Jacobins* (1963) — and has analyzed their significance. As these additions, unlike the appendix, are not clearly announced anywhere in the paratext of *Black Jacobins*, they have been overlooked while critical attention focused on the implications of the later appendix. As will be seen in chapter two of the thesis, critics have similarly given some attention to Frankétienne's rewriting, where it is announced paratextually, as in *Les Affres* (1978) and *Mûr à crever* (1995). Where there is no paratextual declaration —

⁷⁵ See Publisher's blurb from back cover of *Ancestors*. Kamau Brathwaite, *Ancestors: A Reinvention of Mother Poem, Sun Poem, and X-Self* (New York: New Directions, 2001). See also *ibid.*, p. iv.

⁷⁶ James, 'Preface to the Vintage edition', *Black Jacobins* (2nd ed.), p. vii.

⁷⁷ Several footnotes in the 1963 edition have also clearly been added and have, as a consequence, been commented on by critics of *Black Jacobins*.

as is the case most notably for the 1995 version of *Ultravocal* — the rewriting has not been noted at all.

Having explored the reasons for the lack of recognition among critics of the widespread importance of the phenomenon of autographic rewriting in Caribbean literature, I now want to consider *how* other Caribbean writers rewrite their own works, comparing and contrasting their rewriting practice with that of Frankétienne. Unlike Frankétienne, many Caribbean writers rewrite by profoundly altering the *content* of their hypotexts by, for example, changing features of the original plot or characterisation. This is the case in Gérard Étienne's particular use of this practice. Étienne adds new characters and twists to the storyline, as well as changing several of the characters' names in *Au bord de la falaise* (2004), a rewriting of his 1983 text *Une Femme muette*. In his recent spate of rewritings, Dany Laferrière has tended to add scenes (the framing bathtub scenes in the 2002 rewriting of his 1993 text *Cette Grenade dans la main du jeune nègre est-elle une arme ou un fruit?*); to alter the narrative perspective by presenting a different character's viewpoint (through the addition in the rewritten version of *Le Goût des jeunes filles* of the diary of a young girl who previously had a more background role); and to modify the central focus or even the setting (the focus moves from the short stories of *La Chair du maître* to centre more squarely on the tale of three North American sex tourists to Haiti in the rewriting with a new title, *Vers le sud*).⁷⁸ Laferrière has also rewritten his work for a different audience, for example, he has rewritten *L'Odeur du café* for children under the new title *Je suis fou de Vava*. Also unlike Frankétienne, certain Caribbean writers have rewritten their own work by deleting some of the original text. This is most notably the case with Édouard Glissant's play *Monsieur Toussaint* where the main changes have been made between the 1961 'version intégrale' and the 1986 'version scénique', where the unwieldy initial play is cut down to a relatively

⁷⁸ In his unpublished paper (March 2003) 'Dany Rewrites Laferrière: Cette Grenade...', Carrol Coates notes that the most significant additions made to *Cette Grenade* in its rewritten version are the bathtub scenes and the references to Walt Whitman.

stageable size.⁷⁹ Laferrière also makes deletions, as well as additions. Thus, each Caribbean writer has his own style of rewriting, the characteristics of which frequently have very little in common with Frankétienne's practice of rewriting.

The overall effects of the changes made also tend to vary in accordance with the context in which a particular text is rewritten. This point is best illustrated by the changes made to the different versions of Aimé Césaire's *Cahier d'un retour au pays natal* and C.L.R. James's *Black Jacobins*. Both published at around the same time (1938–9), the subsequent changes take place in 1947(a), 1947(b), and 1956 for Césaire's *Cahier* and in 1963 for James' *Black Jacobins*. Critics David Scott and A. James Arnold have studied the subsequent changes made in the later versions of James and Césaire respectively. Both have arrived separately at the conclusion that these changes reframe the texts by adding a more postcolonial dimension. The 1947 and 1956 versions of Césaire's *Cahier* are written just before, and the 1963 version of James's *Black Jacobins* is written during the period of widespread decolonization in Africa and the Caribbean. But here once again, we see the specificity of each rewriting; the postcolonial approaches are different in each case. In Césaire, the additions challenge colonialism more directly by attacking it with derision.⁸⁰ James, who is writing from a later perspective still, shifts the focus from the 1938 version's 'longing for anticolonial revolution' and for a better future to the revised standpoint in the 1963 version, according to Scott.⁸¹ Scott's analysis leads him to argue that the additions of the later version deal with the predicaments of the postcolonial present

⁷⁹ As Charles Forsdick puts it: 'The initial version of the drama was written in 1959 and published in 1961. It was not performed as radio play (on *France-Culture*) until 1971 [...]. The unwieldy, complex script was redrafted as a shorter *version scénique* for the Parisian stage in 1977 and published in 1986'. This 'version scénique' was then reprinted by the same publisher (Seuil) in 1998 to coincide with French celebrations of the abolition of slavery in 1848.' See Charles Forsdick, 'Une Vision prophétique du passé: Édouard Glissant's Refiguring of Toussaint Louverture', *International Journal of Francophone Studies*, 2.1 (1999), 28–35 (p. 29).

⁸⁰ Arnold, *Modernism and Negritude*, pp. 145, 166. Another prominent change is the increasing 'surrealization' of his work. See Arnold, *Modernism and Negritude*, passim; Angela Chambers, 'Critical Approaches to the Literatures of Decolonization: Aimé Césaire's *Cahier d'un retour au pays natal*', in *An Introduction to Francophone Caribbean Writing*, ed. by Sam Haigh (Oxford: Berg, 1999), pp. 35–50 (p. 48).

⁸¹ Scott, *Conscripts of Modernity*, p. 92.

and future, in a way which is ‘drained of the fervor of the anticolonial revolution and the certainties of the first decades of nation-state sovereignty’.⁸² In other words, the timing of a later version can affect the type of changes made in the rewriting. As we shall see with Frankétienne’s rewriting in chapter three below, the additions he makes frequently reflect significant events and changes which have taken place since the moment of publication of one version, and the later moment of writing and publication of a subsequent version.⁸³

All of the rewritings mentioned in this section are linked by one common factor: they have been prompted by a new opportunity to publish the text in question. Frequently, new opportunities for the publication of new works and an author’s back catalogue arise, especially as the author in question becomes better known on the international literary scene. It is also fairly common for Caribbean writers to rewrite themselves by revising papers delivered orally for publication with other written work. This latter practice of rewriting is signalled most clearly at the end of some of Glissant’s theoretical texts, such as *Le Discours antillais* and *Introduction à une poétique du divers*, where an indication is given of the occasion and location of their first ‘performances’. There is a similar indication at the end of Glissant’s essay on ‘Le Chaos-monde, l’oral et l’écrit’, which is followed by this footnote: ‘Ce texte est né d’un entretien entre Édouard Glissant et Ralph Ludwig: une résultante de l’oral écrit.’⁸⁴ Fresh publications, then, often give these writers the option of revising an earlier text or a piece of work delivered in a different format.

‘Market forces’ also have a significant bearing on a Caribbean writer’s decision to republish and revise his own work. The implications of this economic dimension

⁸² Ibid., p. 172.

⁸³ For example, a number of important additions made in the 1996–7 rewriting *Les Métamorphoses* of his 1993 text *L’Oiseau schizophone* refer to the 1994 United States-led intervention in Haiti, and to the many embargoes and blockades which have taken place since 1993 and as Frankétienne is rewriting.

⁸⁴ Édouard Glissant, ‘Le Chaos-monde, l’oral et l’écrit’, in *Écrire la ‘parole de la nuit’: la nouvelle littérature antillaise*, ed. by Ralph Ludwig (Paris: Gallimard, 1994), pp. 111–29 (p. 129).

have been drawn out most clearly by Bruce King in his biography of Walcott. King notes that at times of financial hardship throughout Walcott's literary career, from his first poems until even after his Nobel Prize win, Walcott would actively seek to republish his poems in new collections with a variety of publishers in order to make ends meet. King's observations on the matter can be extrapolated to the rewriting practices of other Caribbean authors, perhaps most notably Dany Laferrière. In his 2001 *Je suis fatigué*, Laferrière announced that because he was tired he was giving up writing. Since then, however, Laferrière has procured new and lucrative publishing contracts with large, important publishing houses in France and Quebec (Grasset and Boréal). As Laferrière puts it in a recent interview: 'Oui, j'ai certes dit que je ne voulais plus écrire, mais je n'ai jamais dit que je ne voulais plus publier!'⁸⁵ He has therefore decided to write no new books, and his project since 2001 has been to rewrite his extant ten novels. There is a clear financial dimension to this rewriting project with new publishers, which Laferrière himself has freely declared. Thus, some Caribbean rewriting has taken place because the writer has actively sought republication.

Nevertheless, whether the decision to republish is prompted by financial considerations or not, all the Caribbean rewriters mentioned in this section have also made an important creative choice: to revise a particular text for republication, rather than simply republishing the text as it is in the most recent edition.⁸⁶ For example, Walcott is constantly reworking, amending and adjusting his work, and is, as King notes, very meticulous about what is finally published, the order of the poems, and the covers of the books.⁸⁷ As for Laferrière, he sees rewriting as a complex operation which he has undertaken in a variety of forms. He uses it to go into his ten novels in more depth, and to see if he can improve them from a later perspective: 'Je retourne

⁸⁵ 'Dix questions à Dany Laferrière: 'Nous ne pouvons plus nous contenter de raconter des histoires' http://www.congopage.com/article.php3?id_article=3714 [accessed 6 August 2006].

⁸⁶ Of course, at times, many of these Caribbean rewriters do also opt for republication without any revisions.

⁸⁷ King, *Derek Walcott*, passim.

sur mes traces pour mieux écrire, et réécrire, et peut-être même, dans vingt ans, réécrire ceux qui ont déjà été réécrits [...]. Tout nous pousse à progresser, et moi je ne veux pas progresser [...]. Ce qui est important pour moi, c'est la configuration d'une œuvre. Ce que j'ai voulu dire dans un livre, je me demande si je peux mieux le dire. C'est ça qui m'importe.'⁸⁸ The decision to rewrite, then, whatever the other motivations, is *always* informed by a significant aesthetic choice.

This aesthetic motivating force is extremely clear in Frankétienne, and his practice of rewriting can most usefully be compared with the work of other Caribbean writers who emphasize most strongly the aesthetic principles governing their rewritings, and the elaboration of their œuvre more generally.

Of all these Caribbean rewriters, Frankétienne's recent work most resembles that of the Barbadian poet Kamau Brathwaite. Both Brathwaite and Frankétienne have made radical challenges to assumptions about genre divisions, creating pangeneric works, and both have tried to outwit the confines of the book. In particular, they do this in their recent work by drawing on the resources of visual arts in different ways: Brathwaite's 'video' poems use computer graphics, while Frankétienne includes his own Indian ink drawings, as well as headlines of different font sizes and types drawn from a variety of texts.⁸⁹ Both have proposed an aesthetic through their work — the Spiral in Frankétienne, and jazz in Brathwaite.⁹⁰

Like Frankétienne's Spiral, Brathwaite's jazz aesthetic can be linked to his method of rewriting, where Brathwaite puts into practice the principles of jazz which appeal to

⁸⁸ As Laferrière suggests here, rewriting also enables a writer to reshape his work at the end of his writing career, and this is the case in many of the Caribbean rewriters mentioned in this section, including Frankétienne.

⁸⁹ On Brathwaite's 'video' style, see Savory, 'Returning to Sycorax/Prospero's Response'. Unlike Brathwaite, Frankétienne always writes by hand, but is very enthusiastic about the possibilities of the computer age and oversees the *mise en page* of his work.

⁹⁰ On Brathwaite's jazz aesthetic, see Louis James, 'Brathwaite and Jazz', in *The Art of Kamau Brathwaite* (see Brown, above), pp. 62–74.

him the most — its continued creativity and the improvisation operating both individually and within the ensemble of his œuvre.⁹¹ Also like Frankétienne, Brathwaite frequently makes changes to the visual lay-out of his work as he rewrites, for example by reworking his earlier poems through the optics of computer graphics, his 'video' style. This amplification of visual patterns adds to the rhythm, dissonance and repetition running throughout his work, in a manner which has clear correlations with the style of jazz.⁹²

There are also very striking parallels with the Spiral-like motion which Frankétienne enacts by rewriting his own work. In interviews, Brathwaite has repeatedly described his method of rewriting as an attempt to work on splices between his works, making them interweave with one another: '[...] the metaphors and images interlock and interweave and interpenetrate each other, so that increasingly you have a seamless — in fact, it's a seamless kind of poetry, increasing without punctuation where images inform, flow and influence each other.'⁹³ Elsewhere, he also sees this increasing overlaying and interleaving of his work as having a cyclical shape with motion, in other words, the movement of a spiral.⁹⁴ Lastly, Brathwaite has also alluded to the 'openness' which the constant 'juggling' of his works performs: '[...] the three isn't closed. In fact, the nine poems which I imagine myself to write — I can see them being juggled [...]. So that until the nine poems are completed. I don't think the form of them will be completed either.'⁹⁵ As Brathwaite describes here, rewriting, this act of 'juggling' his works is thus central not only to the poems he has already written, but also to the poems he intends to write in the future, and so this 'juggling' characterizes his writing style overall.

⁹¹ Ibid., pp. 63, 65.

⁹² Ibid., p. 67. Jazz also becomes an increasingly important inspiration for Frankétienne, as the very titles of one of his recent texts suggests. See Frankétienne, *Rapjazz: journal d'un paria* (Port-au-Prince, Spirale, 1999).

⁹³ Mackey, 'An Interview with Kamau Brathwaite', p. 22.

⁹⁴ Ibid., p. 14.

⁹⁵ Ibid., p. 14.

It is in a similar aesthetic sense that recycling, repetition, reworking, and accumulation characterize the writings of Édouard Glissant and Patrick Chamoiseau. However, with the exception of the former's *Monsieur Toussaint*, Glissant and Chamoiseau do not rewrite entire texts, nor do they produce different versions of them. They have, however, rewritten themselves on a smaller scale. For example, Glissant has revised some of the essays of *Le Discours antillais*, and Lorna Milne has recently analyzed ways in which Chamoiseau recycles little bits of his texts with some very important changes in the later versions.⁹⁶

There is a common dynamic between Frankétienne's aim to keep his texts in a Spiral-like perpetually mobile state by rewriting them, allowing no one version of any of them to become the definitive one, and the attention which Glissant and Chamoiseau draw to the intentional open-endedness and interconnectedness of their works. Their writing most resembles Frankétienne's practice of rewriting where it enacts through its very form the open-ended circulation, ongoing processes, interweaving, dynamic structure, kaleidoscopic rhizomatic proliferations, non-linearity, and flux, which are privileged by the main notions underpinning their work, such as *relation*, *mise-en-relation*, *chaos-monde*, *pierre-monde*, *créolisation*, *diversalité*, and the *plis* and *replis*.⁹⁷ These writing processes not only structure the individual works, but also the relational connections arching over the works. This open and mobile structure linking the works is most apparent in Glissant and Chamoiseau's constant recycling of segments of text between works, their use of repeated key words and concepts, and recurring characters or character types.⁹⁸

⁹⁶ Milne, *Patrick Chamoiseau*, pp. 148 (note 11), 176–78; Gallagher, *Soundings in French Caribbean Literature*, p. 133.

⁹⁷ As Milne observes, Chamoiseau does not merely adopt Glissant's concepts, he also frequently *adapts* them for his own use. Even the names Chamoiseau chooses for these concepts indicate that they are similar but different to those of Glissant, for example, Glissant's *tout-monde* becomes *totalité-monde* in Chamoiseau; *relation* becomes *mise-en-relation* in Chamoiseau, and the notion of *chaos-monde* becomes *pierre-monde*. See Milne, *Patrick Chamoiseau*, pp. 92–95.

⁹⁸ See Gallagher, *Soundings in French Caribbean Literature*, p. 133. Within the Francophone Caribbean context, other writers employ similarly recurring wandering characters and character types, such as Papa Langoué, Marie Célat, Raphaël Targin and Mathieu Béluse in Glissant; *driveurs*,

In the same self-reflexive manner as many of the additions Frankétienne makes when rewriting, Glissant and Chamoiseau often meditate in their theory and fiction on the processes of their writing, drawing attention to the constant repetition and reworking that shapes their writing aesthetic. For example, Glissant declares in *Poétique de la relation* (1990) that 'le présent ouvrage est l'écho recomposé, ou la redite en spirale' of two of his earlier works: *L'Intention poétique* (1962) and *Le Discours antillais* (1981), explicitly seeing the interrelation of his works as having the same form as the Spiral-like shape of Frankétienne's rewriting.⁹⁹ Milne has demonstrated that Chamoiseau moves in his later works, such as *L'Esclave vieil homme et le molosse*, *Écrire en pays dominé*, *Émerveilles*, and particularly *Biblique des derniers gestes* towards a new 'parti-pris esthétique' with a less anxious vision of the writer.¹⁰⁰ For example, in *Émerveilles*, we find the following meditation on the writer: 'L'écrivain [...] n'est plus enfermé dans l'absolu [...]. Il est projeté dans le flux ouvert des langues et des possibles [...] Le roman d'aujourd'hui pourra être le roman-monde ou l'esthétique du chaos [...] de l'inachèvement, de la polyphonie [...] se joignent à l'Émerveille pour tenter d'approcher de la saveur du monde donné en son total.'¹⁰¹ Milne sees here the emergence of 'un écrivain aux prises avec une nouvelle esthétique', who eclipses the figure of the *conteur*, the '*marqueur de paroles*' who tentatively transposes the spoken word.¹⁰² Chamoiseau's focus in the quotation above on open flux, chaos, open-endedness and polyphony calls attention to the same aesthetic principles as do the added references to the Spiral in Frankétienne's rewriting. In one of the additions made by Chamoiseau in a short piece of recycled text from *Martinique* in *Écrire en pays dominé*, as Milne's analysis brings out, he refers to 'Un désordre de feuilles jamais identiques' in order to evoke the variation

djobeurs and *marqueurs de paroles* in Chamoiseau and Confiant, and Saintmilia in fellow Spiralist Fignolé's work.

⁹⁹ Édouard Glissant, *Poétique de la relation* (Paris: Gallimard, 1990), p. 28.

¹⁰⁰ Milne, *Patrick Chamoiseau*, p. 204.

¹⁰¹ Patrick Chamoiseau, *Émerveilles* (Paris: Gallimard Jeunesse, 1998), p. 126. Quoted in Milne, *Patrick Chamoiseau*, p. 198.

¹⁰² Milne, *Patrick Chamoiseau*, p. 198.

and constant movement which are so important for his writing aesthetic, as they are for Frankétienne's Spiral-like aesthetic of rewriting.¹⁰³ Thus, the contextual links between Frankétienne's practice of rewriting and the work of Glissant and Chamoiseau are most explicit in the *structure* of their writing, and in the aesthetic approach they outline, where the constant movement enacted or alluded to also resembles the figure of the Spiral.

There are, however, some differences between the ways in which Frankétienne, Glissant and Chamoiseau apply these notions of constant repetition and reworking. Both Glissant and Chamoiseau have declared that they were inspired to write in this non-linear way by what Glissant terms 'la valeur de ressassement, de la redondance dans l'oralité'.¹⁰⁴ Frequent repetition, then, is a technique of orality, which is one of the dynamics of their writing.¹⁰⁵ Frankétienne's writing and rewriting are shaped in a similar open, non-linear, repetitive way, and this, along with his pervasive use of a multitude of Creole words and expressions and popular cultural references to zombification, Vodou and cannibalism, could also be seen as the influence of orality. Nevertheless, unlike Glissant and Chamoiseau, Frankétienne never refers to orality in his work, nor does he celebrate oral culture. Like so many of Frankétienne's aesthetic principles, this seems to be related to the Haitian context of the Duvalierian dictatorship. Frankétienne himself has suggested that his refusal to celebrate orality is a rejection of the dictatorship's appropriation and 'folklorization' of the oral storytelling figure the 'Griot', after whom François Duvalier's literary and scientific

¹⁰³ The significance of this added allusion is signalled by Milne. Milne, *Patrick Chamoiseau*, p. 178, note 49.

¹⁰⁴ Glissant, 'Le Chaos-monde, l'oral et l'écrit', p. 117. These qualities of orality are also the ones which inspire Brathwaite's use of language the most. See J. Edward Chamberlin, 'The Language of Kamau Brathwaite', in *The Art of Kamau Brathwaite* (see Brown, above), pp. 32–51.

¹⁰⁵ They do not set up a binary opposition, a 'clivage' between writing and orality, as Ralph Ludwig suggests in the introduction to *Écrire la parole de la nuit*. Rather, as Gallagher observes, Glissant links the orality and writing dynamic with recomposition. As she points out, the French verb 'recomposer' has 'composer avec' as one of its senses, that is 'to compromise'. Ralph Ludwig, 'Introduction', in *Écrire la parole de nuit*, pp. 13–25 (p. 14). Gallagher, *Soundings in French Caribbean Literature*, pp. 112–13.

movement *Les Griots* was named.¹⁰⁶ He also links this refusal with the very high illiteracy rate in Haiti, which some estimates put as high as 80%. This has led him to see reading and writing as an urgent necessity for all Haitians, and not as an activity which should be approached hesitantly or feared as a betrayal of the ‘parole’ it transposes to written form.¹⁰⁷

Glissant and Chamoiseau’s focus on recycling, reworking, and repetition therefore overlaps most with Frankétienne’s Spiral-like rewriting where it foregrounds writing itself. In the case of Chamoiseau, as Milne has argued, it is particularly in his later work that the figure of the writer and a new specifically ‘writerly’ aesthetic emerges in his most *livresque* work.¹⁰⁸ In this most specifically writerly sense, then, of an open, mobile and constantly changing aesthetic of reworking and repetition, Glissant and Chamoiseau’s writing will offer valuable counterpoints with which to compare Frankétienne’s practice of rewriting his own texts.

In conclusion to this section, there are many different types of rewriting in Caribbean literature, and among these, most cases of rewriting tend to reinforce the specific autonomy of one particular writer’s work, highlighting the elements which make it distinct, as well as its key concepts. There are parallels between Frankétienne’s rewriting and that of the other Caribbean writers referred to in this section, but in

¹⁰⁶ Douglas, Unpublished Interview with Frankétienne. For more on *Les Griots*, see René Depestre, *Bonjour et adieu à la négritude* (Paris: Laffont, 1980), pp. 134–35. See also the extracts from *Les Griots: La Revue scientifique et littéraire*, in Duvalier, *Oeuvres essentielles*.

¹⁰⁷ Often Glissant and Chamoiseau posit their concepts as a way of constructing an Antillean identity. Their focus on openness and constant flux is not so relevant to Frankétienne’s aesthetic vision where it relates to identity. There is a similar reason for this. It is a reaction against the cynical appropriation by the Duvaliers of past literary movements’ conceptions of a Haitian identity, as formulated by Jean Price-Mars and Jacques Roumain in particular. On this appropriation, see Depestre, *Bonjour et adieu à la négritude*, pp. 43, 134–36, 144–45. See also the extracts from *Les Griots: La Revue scientifique et littéraire* to do with Roumain and Price-Mars in Duvalier, *Oeuvres essentielles*.

¹⁰⁸ Milne has noted that the title of one of Chamoiseau’s most recent works — *Biblique des derniers gestes* — coins the neologism *Biblique* from the ancient Greek stem ‘biblion’ meaning book. She also notes the obvious resonances of ‘Bible’ in this neologism, and sees a link between the collection of different texts in the Bible and in Chamoiseau’s *Biblique*. See Milne, *Patrick Chamoiseau*, p. 184; Patrick Chamoiseau, *Biblique des derniers gestes* (Paris: Gallimard, 2002).

each case there are also significant differences. This is why, for the purposes of this thesis, I have chosen to focus specifically on Frankétienne's rewriting. By focusing more specifically on rewriting in Frankétienne, however, I have chosen to uncover its importance to Frankétienne's œuvre as a whole because it has been largely overlooked until now.¹⁰⁹

Critical Framework

There is a growing body of critical work on Frankétienne, which informs the thesis throughout. The first major landmark in Frankétienne criticism came in 1987 when an important volume on Frankétienne was edited by Jean Jonassaint.¹¹⁰ *Frankétienne, écrivain haïtien* consists of articles which deal primarily with Frankétienne's 1975 Creole text *Dézafi*, its 1978 French version *Les Affres d'un défi*, and his Creole plays from the 1980s. In more recent years, there have been some extremely perceptive studies on *Mûr à crever* and *Ultravocal*, as well as on *Dézafi* and *Les Affres*. This cluster of studies by Rafael Lucas, Jean Jonassaint, Kaiama Glover, Philippe Bernard, and Anne Douaire forms the core critical framework for the thesis.¹¹¹

Unlike Glover and Bernard, I focus specifically on Frankétienne and give little attention to his fellow writers from the Spiralist literary movement he founded in Haiti in the mid-1960s — René Philoctète and Jean-Claude Fignolé. There are several reasons for my decision to concentrate solely on Frankétienne. First, even those studies which set out to deal with *spiralisme* as a whole usually devote far

¹⁰⁹ See p. 4, note 1.

¹¹⁰ *Frankétienne, écrivain haïtien*, ed. by Jean Jonassaint, *Dérives*, 53–54 (1987).

¹¹¹ Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole'; Lucas, 'l'Énergie linguistique dans l'œuvre de Frankétienne'; Jean Jonassaint, 'Beyond Painting or Writing: Frankétienne's Poetic Quest', *Research in African Literatures* 35.2 (2004), 141–56; Jean Jonassaint, 'D'un exemplaire créateur souterrain: un entretien avec Frankétienne', in *Écrire en pays assiégé*, pp. 257–83; Philippe Bernard, *Rêve et littérature romanesque en Haïti: de Jacques Roumain au mouvement spiraliste*; Douaire, 'La Fascination du mal'; Glover, 'Physical Internment and Creative Freedom'; Glover, '*Spiralisme* and *Antillanité*'.

more space to Frankétienne anyway, as he was the principal founder and central figure of the movement, and from the outset the key notion of the Spiral has been most fully elaborated in his literary texts and his pronouncements in interviews. Second, most of the broader critical work on *spiralisme* tends to deal only with Frankétienne's work up to the period of the early-1980s, when there is the greatest degree of overlap between Frankétienne's work and that of Fignolé and Philoctète. After that, in the 1980s, Philoctète dies and Fignolé drifts away from *spiralisme*. This means that Frankétienne is the only Spiralist who continues to champion the Spiral aesthetic in all his work right up to the present day.¹¹² As the period of Frankétienne's most intensive rewriting is a much later one, from the mid-1990s to the present, this is precisely when Fignolé's writing has already diverged from that of Frankétienne. Finally, the third reason for not focusing on either Philoctète or Fignolé in this thesis is that neither of these Spiralists rewrite their own work.¹¹³

Rewriting in Frankétienne has been overlooked by most critics, and those who do allude to it, such as Philippe Bernard and Rodney Saint-Éloi, tend to do so only in peripheral footnotes, or in brief tangents of only a few lines in length. Where the rewriting is registered, there is no analysis of what has been altered or of the effects created by these changes. Of all Frankétienne scholars, Jean Jonassaint has gone furthest in detecting the important dynamic of reworking and repetition, which he demonstrates is central not just to Frankétienne's literary ventures, but to his entire artistic œuvre. In particular, Jonassaint has pointed to the importance of serialization, multiples, and copy-art, which are conspicuous in Frankétienne's visual art, and notes that Frankétienne often returns to his paintings after varying periods of

¹¹² Increasingly, Frankétienne has referred to the 'Spiral', and not to Spiralism, in order to avoid the suffix '-ism', which he finds restricting. I follow him by referring mostly to the 'Spiral', but I do refer to 'Spiralism' when discussing the literary movement he set up in the mid-1960s with Fignolé and Philoctète. I also use the term 'Spiralist' because it is an enabling adjective, which allows me to designate most clearly Frankétienne's many aesthetic practices which are related to the Spiral.

¹¹³ They do, however, use recurring characters and events from one text to the next, as well as the same quintessential Spiralist form of segments of text with spiralling subject-matter. This is particularly the case in Jean-Claude Fignolé, *Les Possédés de la pleine lune* (Paris: Seuil, 1987); Jean-Claude Fignolé, *Aube tranquille* (Paris: Seuil, 1990).

time to add new details to them.¹¹⁴ Jonassaint identifies several fundamental principles governing Frankétienne's visual art, which will be of great use to this thesis, as many of them can be extended to apply to Frankétienne's literary texts as well, most notably revival/transformation, multiplication, and experimentation. Indeed, Jonassaint himself gives a short indication of changes to typography and visual presentation as ways in which the principle applies to Frankétienne's rewriting of *Dézafi* (1975) in *Les Affres* (1978) and *Dezafi* (2002), and *L'Oiseau schizophone* (1993) in *Les Métamorphoses* (1996–7).¹¹⁵ Jonassaint's study of issues related to rewriting in Frankétienne will therefore be a key point of reference for this thesis, in which I shall extend the principle of transformation to show that there are also many other aspects of Frankétienne's texts which are transformed by his rewriting.

Jonassaint has also drawn out an important dynamic in Frankétienne's rewriting, which this thesis will extrapolate and apply to Frankétienne's rewriting. This is the fundamental need Frankétienne expresses in an interview with Jonassaint to 'recycle' himself by changing medium or direction after the publication of a major work.¹¹⁶ In the course of my discussions with Jonassaint at Duke University in April 2003, Jonassaint further developed Frankétienne's revelations about recycling himself to conceive of Frankétienne's entire artistic œuvre as a series of large, experimental leaps forwards followed by small steps backwards in terms of innovation. He sees Frankétienne's œuvre as being shaped according to the following pattern:



Frankétienne has rewritten himself to such a large extent that all his writing also tends to become rewriting, and this basic pattern identified by Jonassaint is a very valuable conceptual tool for exploring Frankétienne's rewriting specifically.

¹¹⁴ See Jonassaint, 'Beyond Painting or Writing', p. 149.

¹¹⁵ Ibid., pp. 150–51.

¹¹⁶ Jonassaint, 'D'un exemplaire créateur souterrain', pp. 271–72.

I would argue that this ‘two steps forward, one step back’ dialectic is particularly useful for apprehending the ways in which Frankétienne’s most major rewriting to date, *Les Métamorphoses*, transforms its hypotext *L’Oiseau schizophone*. *L’Oiseau schizophone* in 1993 represents Frankétienne’s first real incursion into the realm of combining his writing and visual art in his texts themselves: this text is an A4 poster-sized text, containing drawings by Frankétienne in Indian ink, as well as a variety of headlines of different fonts and sizes drawn from a variety of sources. In *Les Métamorphoses*, on the other hand, he goes back to the format of all his texts prior to 1993 — smaller, more conventionally sized books with no visual images or font in different sizes, where the only graphic details are the use of various font types (normal, bold, italic) for different segments of text.¹¹⁷ Thus, Frankétienne moves back from the visually innovative *L’Oiseau schizophone* to the more conventional format of *Les Métamorphoses*, before he then moves even further forwards again in his subsequent texts *Héros-chimères* and *Miraculeuse*, where text and image interpenetrate more forcefully, and the Indian-ink drawings are supplemented by an array of new visual experiments, including copies of reworked photographs and paintings over which Frankétienne has drawn.¹¹⁸

As yet, hardly any of the critics mentioned in this section have tackled *L’Oiseau schizophone* or *Les Métamorphoses*.¹¹⁹ Where critics do refer to these particular texts, they tend to make only very brief allusions to them, or to quote a couple of lines to illustrate a broader point about Frankétienne’s work as a whole.¹²⁰ As for the

¹¹⁷ In *Ultravocal* (1972) and *Dézafi* (1975), there are some small graphic details, but not on anywhere the same scale as in the later *L’Oiseau schizophone*.

¹¹⁸ Frankétienne, *Héros-chimères* (Port-au-Prince: Spirale, 2002); Frankétienne, *Miraculeuse* (Port-au-Prince: Spirale, 2003). This is also the opinion of Jonassaint, which he expresses in ‘Beyond Painting or Writing’, pp. 151–53.

¹¹⁹ The one notable exception is Jean Jonassaint who briefly outlines some of the most apparent visual transformations between *L’Oiseau schizophone* and *Les Métamorphoses*. Jonassaint, ‘Beyond Painting or Writing’, p. 150.

¹²⁰ For example, Rafael Lucas quotes from *L’Oiseau schizophone* in two of his articles. Lucas, ‘Frankétienne, l’écriture de la possession et la modernité créole’, pp. 40, 49–51; Lucas, ‘L’Énergie linguistique dans l’oeuvre de Frankétienne’ (paras 22–27 of 31).

critical studies focusing largely on *Mûr à crever*, *Ultravocal*, *Dézafi* and *Les Affres d'un défi*, many of them uncover thematic and aesthetic dimensions to Frankétienne's work which, I argue, take on even greater significance when considered in the context of Frankétienne's rewriting. My study slots into current Frankétienne scholarship by showing that the tendencies in Frankétienne's writing which have received most critical attention, namely the themes and aesthetic principles of zombification, deciphering, degradation, linguistic energy, and the Spiral are precisely the thematic and aesthetic features which are amplified most strikingly in Frankétienne's rewriting.

Due to the fact that most critics have not drawn out the implications of rewriting, or even recognized it at all, there have been some oversights in Frankétienne scholarship. This is particularly the case where critics are writing about Frankétienne's first texts *Mûr à crever*, *Ultravocal*, *Dézafi*, and *Les Affres* from the 1960s and 70s, but are referring (knowingly or otherwise) to the latest revised editions of these texts, which are now easier to procure. On occasion, this has led critics to assume, often quite wrongly, that the politically significant elements they find in the versions of these texts from the 1990s — notably, clear evocations of Duvalier *père* and *fils* and their henchmen, the *Tontons Macoutes* — were also already present in the first editions of these texts from the 1960s and 70s.

The present study tries to fill all three of these lacunae in Frankétienne criticism to date. First, it examines Frankétienne's practice of rewriting his own texts, which has been overlooked by so many Frankétienne critics. In doing so, it emerges that many of Frankétienne's aesthetic ideas identified by critics — notably, deciphering and linguistic energy — are actually key *processes* shaping Frankétienne's practice of rewriting itself, and his work in general. When rewriting, he operates through the actions of *clarification* and *hyperbolization* in particular. I highlight these processes and the effects they produce, and also address their overall significance. Second, a

large part of my focus (chapters three and four) will be on two of the texts which have been most neglected by Frankétienne criticism, *L'Oiseau schizophone* and its rewritten version *Les Métamorphoses*. It is necessary to examine these texts closely here because *L'Oiseau schizophone* represents a highly innovative turn in Frankétienne's œuvre, the significance of which must be addressed in order to chart the evolution in the author's literary creation from his very first texts to the latest period of his work, in which there has been a spate of rewritings. But above all, it is essential to pay attention to these two texts as Frankétienne's rewriting of *L'Oiseau schizophone* in *Les Métamorphoses* constitutes Frankétienne's most radical rewriting to date. In this hypertext, Frankétienne carries the thematic, and particularly the aesthetic, dimensions of his rewriting to their furthest extreme. Through my study of *Les Métamorphoses*, I have also detected a further theme and process — cannibalism — which emerges prominently throughout the additions of that particular hypertext. The theme of cannibalism and its process — *cannibalization* — complements the themes and aesthetic principles detected by critics mostly in relation to Frankétienne's earlier work, such as deciphering and linguistic energy. Finally, this thesis seeks to fill a third lacuna in current Frankétienne scholarship by carefully examining the additions he makes to his first texts from the 1960s and 70s in the later versions from the 1990s onwards. In this way, certain political strands in these texts can be dated more accurately to the correct stage of Frankétienne's writing career.

Thesis Structure

The chapters in this thesis are organized chronologically according to the dates of Frankétienne's rewritings. This structure enables the evolution in Frankétienne's rewriting to emerge more prominently. Thus, chapter one deals with Frankétienne's rewriting of *Dézafi* in *Les Affres d'un défi* (1978), chapter two examines his rewritings of *Mûr à crever* and *Ultravocal* in 1995, and chapters three and four both tackle the rewriting of *L'Oiseau schizophone* in *Les Métamorphoses* in 1996–7. This

basic chronological approach is an imperfect one, however, because Frankétienne rewrites *Dézafi* and its hypertext *Les Affres* in a new rewriting, *Dezafi* (2002), which is, in effect, Frankétienne's most recent rewriting, as it follows *Les Métamorphoses* in 1996–7. Nevertheless, I have chosen to deal with the triad *Dézafi* (1975) – *Les Affres* (1978) – *Dezafi* (2002) in chapter one because *Les Affres* constitutes the birth of Frankétienne's practice of rewriting, and so is a natural place to begin. One advantage of dealing with *Dezafi* (2002) in the first chapter is that it enables us from the outset to look both forwards and backwards simultaneously across Frankétienne's entire practice of rewriting.

My study begins by examining the birth of Frankétienne's practice of rewriting with *Les Affres d'un défi* in 1978. Critics have often referred to *Les Affres* as a French 'translation' of the Creole novel *Dézafi*. In the first part of this chapter, I consider to what extent *Les Affres* can be thought of as a case of rewriting by examining the abundance of additions in the French version and prominent paratextual clues which point to its status as a rewriting. The second part of this chapter considers the rewriting of both *Dézafi* (1975) and *Les Affres* (1978) in the 2002 version of *Dezafi*. By focusing on three key passages from the three versions, I demonstrate that *Dezafi* (2002) has been transformed along very similar lines as *Les Affres*. I argue that this recent publication of *Dezafi* in 2002 has further highlighted that 'rewriting' is the most appropriate term to describe the transformations in *Les Affres* and *Dezafi* (2002) because here there is no element of interlinguistic transfer as there is in *Les Affres* and yet a similar change of emphasis to that of *Les Affres* is obvious.

Chapter two examines Frankétienne's renewal of his very first texts, *Mûr à crever* (1968) and *Ultravocal* (1978) in his 1995 versions of these works. In the first editions of these two texts, Frankétienne presents the reader with the basic principles of his newfound Spiralist aesthetic. Spiralism is announced most clearly, and at greatest length, by a page of pre-text facing *Mûr à crever*, and especially by means of

a *mise en abyme* — a writer writing and a reader reading the same book we are reading. By demonstrating in the first part of this chapter how the original frame of the *mise en abyme* in the hypotext is developed in the hypertext, I examine ways in which the numerous additions reflect and offer a fascinating insight into later developments in Frankétienne's notions of the Spiral and *écriture quantique*.¹²¹ A further frame in *Ultravocal* is the focus of the second part of this chapter. This part of the chapter on the frame of *Ultravocal* first examines the effect on the pre-text's presentation of Spiralist reading and writing of the very few minor additions which have been made. In the second part of this section, I explore how this pre-text which introduces *Ultravocal* becomes a frame for Frankétienne's rewriting of *Ultravocal* and his practice of rewriting as a whole because he has followed these directions for reading Spiralist works in his own rereading and rewriting of his texts. Finally in the third section of this chapter, I consider how the themes of hyperbolization and deciphering, which are brought out by the reinforcement of the frames in *Mûr à crever* and *Ultravocal* respectively, also take on far greater significance in both hypertexts.

Chapter three sets out by exploring the representations of stock colonial and neo-colonial characters as 'cannibals' in many of the additions Frankétienne makes when rewriting *L'Oiseau schizophone* (1993) in *Les Métamorphoses* (1996–7). It then deals with Frankétienne's more complex use of the same stereotype of cannibalism in his depiction of Haitian leaders in post-independence Haiti. It is this same accusation of cannibalism which we find is also levelled more blatantly against those in power in Haiti since 1804. Finally, I examine how Frankétienne debunks these black post-colonial leaders even more hyperbolically in *Les Métamorphoses* than in *L'Oiseau schizophone*.

¹²¹ See my working definition of *écriture quantique* on pp. 24–25.

My study then progresses to examine the processes by which additions transform the original text of *L'Oiseau schizophone* to form *Les Métamorphoses*. Four such processes — *cannibalization*, *clarification*, *recapitulation*, and *hyperbolization* — are identified and studied in detail to show how Frankétienne rewrites. Finally, I consider how these accumulations of additions offer an interesting perspective on Frankétienne's notion of the Spiral and the ways in which the Spiral intersects with his practice of rewriting his own texts. It is Spiralic repetition with progression which is also emulated by Frankétienne's practice of rewriting as a whole. By rewriting his texts, Frankétienne prevents any one version of them from becoming the definitive one, and instead pursues the aim of keeping his texts in a perpetually open and mobile state of being written so that they continue to emulate the eternal motion of the Spiral.

Chapter 1

The Birth and Continuation of a Practice of Rewriting

In this chapter, I chart the main tendencies in Frankétienne's transformations of his Creole text *Dézafi* (1975) in its subsequent French and Creole versions, *Les Affres d'un défi* (1979) and *Dezafi* (2002).¹ For brevity and for clarity's sake, I shall refer to *Dézafi* (1975) as *Dézafi* [1], and to *Dezafi* (2002) as *Dezafi* [2], when referring to both editions. The first part of the chapter examines some of the key changes made throughout *Les Affres*, and seeks to address the fundamental question of whether *Les Affres* can be seen as Frankétienne's first rewriting, and as an autonomous creation. To do this, I first examine the most conspicuous addition made anywhere in *Les Affres* — the glossary at the end of the text. I then compare two important passages from *Dézafi* [1] and *Les Affres* in order to indicate some of the ways in which Frankétienne amplifies the hypotext, and completely transforms its most visually striking graphic detail. Finally, I extrapolate the dynamics which emerge through close textual analysis on the microscopic level of the two passages to the changes made throughout *Les Affres* as a whole. I conclude that *Les Affres* can be seen as a rewriting of *Dézafi* [1] because the scope of the transformation is such that it goes beyond the exigencies for interlinguistic and intercultural translation from Creole to French.

¹ *Dézafi* and *Les Affres d'un défi* are titles which are phonologically similar, but which have different meanings. According to Frankétienne, the term 'dézafi' comes from an old Spanish and Portuguese word which meant 'challenge', but in rural Haiti the term is used to refer to a cockfight. Douglas, Unpublished Interview with Frankétienne. The French title *Les Affres d'un défi* does not convey the cockfighting metaphor. The actual word 'dézafi' is employed several times in the body of *Les Affres*, and is also defined in the glossary at the end of the French text.

The second part of this chapter examines the way in which *Dezafi* [2] transforms both *Dézafi* [1] and *Les Affres*. As it is written in the same language as *Dézafi* [1], it is more clearly a rewriting — the changes made throughout cannot be explained as necessary for interlinguistic and intercultural transposition, as is partly the case in *Les Affres*. My study of the additions made throughout *Dezafi* [2] further strengthens the case for considering *Les Affres* as the point at which Frankétienne's practice of rewriting his own texts is born. This is because very similar dynamics of transformation to those in *Les Affres* are also found running throughout the additions of *Dezafi* [2], including hyperbolization and changes to visual presentation and thematic emphasis. Retrospectively, this suggests that the same tendencies at work in *Les Affres* are not solely due to inherent differences between the French and Creole languages. To examine the rewriting that has taken place in *Dezafi* [2], and to compare its additions with those of *Les Affres*, I examine the ways in which the two passages examined in the first part of the chapter are further transformed in *Dezafi* [2]. The very significant transformations of a third passage — the final pages of *Dézafi* [1], *Les Affres*, and *Dezafi* [2] — will then be analyzed, in order to indicate a shift in thematic emphasis between the hypotext and both of its hypertexts. Finally, the chapter concludes by pointing to some of the main ways in which this much later hypertext *Dezafi* (2002) — Frankétienne's most recent rewriting — also reflects certain developments in Frankétienne's rewriting of his own texts since the birth of that practice with *Les Affres* in 1979.

Of all Frankétienne's texts, *Dézafi* has attracted most critical attention, while *Les Affres* has also been widely commented on.² With the exception of a couple of short

² See Marie-Michèle Amédée Volcy, 'Des proverbes haïtiens dans *Dézafi*', *Dérives*, 53–54 (1987), 115–24; Marie-Michèle Amédée, 'Les Proverbes en créole et dans le roman *Dézafi*: Étude linguistique, sociologique et stylistique' (unpublished master's thesis, Université de Montréal, 1980); Pradel Pompilus, 'Registres de langue dans *Les Affres d'un défi*', *Dérives*, 53–54 (1987), 111–14; Maximilien Laroche, '*Dézafi* après Duvalier', *Dérives*, 53–54 (1987), 97–109; Maximilien Laroche, '*Dézafi* de Frankétienne', *Espace créole*, 2 (1977), 107–11; Maximilien Laroche, 'Du collage au montage: *Dézafi* de Frankétienne', in *L'Image comme écho* (Montréal: Nouvelle Optique, 1978), pp. 165–75; Hédi Bouraoui, 'Frankétienne: *Les Affres d'un défi*', *Dérives*, 22 (1980), 65–69; Hédi Bouraoui, 'Écriture-mitrailleuse et réveil des consciences dans *Les Affres d'un défi* de Frankétienne',

studies of a comparative nature, the most common tendency in Frankétienne scholarship has been for the critic to study one or other of *Dézafi* or *Les Affres*, but not both. Where critics, such as Raphaël Faustin, Rafael Lucas and Maximilien Laroche do refer to both *Dézafi* and *Les Affres*, they frequently use the titles interchangeably, as if they were speaking about exactly the same text, or else they refer to *Les Affres* as a French translation of *Dézafi*.³ This last tendency among critics conflicts strongly with Frankétienne's prominent statement in large bold letters at the beginning of *Les Affres*: 'Issue de la matrice féconde et toute brûlante de "Dézafi", cette œuvre ne doit pourtant pas être abordée comme une traduction de ce roman créole'. Continuing in smaller font, the next part of the statement declares: "'Les affres d'un défi" représente une authentique création dans l'aventure littéraire de l'auteur, une nouvelle expérience dans l'aventure littéraire de l'auteur, une nouvelle expérience dans son interminable quête à travers les vastes forêts de la poésie et de l'art.'⁴ This preface almost incites the critic to study both *Dézafi* and *Les Affres* in a comparative manner.

By far the most systematic and useful comparisons of *Dézafi* and *Les Affres* have been made in the studies of Raphaël Confiant and Mae-Lyna Beaubrun, which consider the extent to which *Les Affres* is a rewriting or an autotranslation of *Dézafi*.⁵

Conjonction, 147 (1980), 93–97; Max Dominique, 'Questionner *Dézafi*', *Conjonction*, 169 (1986), 27–38; Médard Lafontant, 'Pour une lecture de *Dézafi*', *Conjonction*, 140 (1978), 55–97; Joseph Lamarre, '*Dézafi*: le premier roman créole de la littérature haïtienne', *Présence francophone*, 21 (1980), 137–54; Raphaël Confiant, 'Krèyòl palé, krèyòl matjé: analyse des significations attachées aux aspects littéraires, linguistiques et socio-historiques de l'écrit créolophone de 1750 à 1995 aux petites Antilles, en Guyane et en Haïti' (unpublished doctoral thesis, Université des Antilles et de la Guyane, 1996–7); Mae-Lyna Beaubrun, 'Structure et stylistique de *Dézafi* et de *Les Affres d'un défi* de Frankétienne' (unpublished master's thesis, Carleton University, 2002); Mae-Lyna Beaubrun, 'Lecture critique comparée de *Dézafi* et de *Les Affres d'un défi*', <<http://www.carleton.ca/califa/lecture.htm>> [accessed 7 October 2003]. See also Patrick Chamoiseau and Raphaël Confiant, *Lettres créoles: tracées antillaises et continentales de la littérature: Haïti, Guadeloupe, Martinique, Guyane, 1635–1975* (Paris: Hatier, 1991), pp. 173–82.

³ See Raphaël Faustin, 'Plaidoyer pour un écrivain: Franck Étienne: *Les Affres d'un défi*', *Collectif parole*, 16 (1982), 45–47; Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', p. 40; Laroche, '*Dézafi* après Duvalier', pp. 107–8.

⁴ *Les Affres d'un défi*, p. iv and back cover.

⁵ See Confiant, 'Krèyòl palé, krèyòl matjé'; Beaubrun, 'Lecture critique comparée' (paras 6–7 of 17); Beaubrun, 'Structure et stylistique'.

Their studies will be particularly useful for the first part of the chapter on *Dézafi* — *Les Affres*. My thinking has also been influenced by a seminar led by Jean Jonassaint on *Dézafi* — *Les Affres*.⁶ In particular, Jonassaint's ideas about the transformation in *Les Affres* of the most important graphic detail in *Dézafi* [1] — a coffin with a cross inside it (see p. 7 of the appendix) — have had an impact on my own readings of changes made to the visual presentation of this passage in *Les Affres*.⁷ Several of the studies which focus on either *Dézafi* or *Les Affres* individually also form an important part of my critical framework for this chapter. In these studies, critics have observed important phenomena at work in either *Dézafi* or *Les Affres*; most notably Rafael Lucas perceives the prominence of 'le thème de la lutte' in *Dézafi*, while almost all critics discuss at length the organizing theme of the metaphor of zombification in either text. In this chapter, part of what I want to show is that these crucial phenomena are amplified greatly from one text to the next of the triad *Dézafi* [1] — *Les Affres* — *Dezafi* [2]. In particular, this chapter builds on Marie-Michèle Amédée Volcy's study of the use of Haitian proverbs in Frankétienne.⁸ She notes that he deploys them with an 'écart': he uses the standard Creole proverb as a 'sous-texte', but deviates from it in an unexpected way by adding something new.⁹ She describes the accumulation of Haitian proverbs used with a difference as operating in a manner which is 'analogue à la technique des collages'.¹⁰ As for the 'écart' produced by the differences in each case, she describes how it leads to the 'transformation', 'renouvellement', and 'rajeunissement' of the Haitian proverb, which is normally a fixed expression.¹¹ According to Amédée Volcy, this transformation and renewal involved in Frankétienne's particular use of Haitian

⁶ The seminar took place at Duke University on 2 April 2003.

⁷ Some of these ideas mentioned by Jonassaint in the course of the seminar are also developed and supplemented in one of his articles. See Jonassaint, 'Beyond Writing or Painting', pp. 143–45.

⁸ See Amédée Volcy, 'Des proverbes haïtiens dans *Dézafi*'; Amédée, 'Les Proverbes en créole et dans le roman *Dézafi*'.

⁹ Amédée Volcy, 'Des proverbes haïtiens dans *Dézafi*', pp. 122–24; Amédée, 'Les Proverbes en créole et dans le roman *Dézafi*', pp. 117–19.

¹⁰ Amédée Volcy, 'Des proverbes haïtiens dans *Dézafi*', p. 122; Amédée, 'Les Proverbes en créole et dans le roman *Dézafi*', p. 116.

¹¹ Amédée Volcy, 'Des proverbes haïtiens dans *Dézafi*', pp. 121, 123; Amédée, 'Les Proverbes en créole et dans le roman *Dézafi*', p. 102.

proverbs also entails ‘un procédé de thématisation’.¹² This is precisely, I would argue, how Frankétienne operates when transforming *Dézafi* [1] in both *Les Affres* and *Dezafi* [2]. Using the text of *Dézafi* [1] as a ‘sous-texte’, he grafts many new additions onto the original text, transforming it considerably in both cases.

As yet, Jonassaint is the only critic to have referred to Frankétienne’s rewriting of *Dézafi* [1] in the 2002 edition *Dezafi* [2].¹³ He notes that *Dézafi* was revised, corrected, and re-edited long after its first publication to form the text of the 2002 edition.¹⁴ Briefly indicating the most conspicuous differences between *Dézafi* [1] and [2], Jonassaint remarks: ‘[...] the differences between the first and second editions are striking, particularly concerning spelling and typography’.¹⁵ The rewriting involved in *Dezafi* [2] may have been overlooked as a result of not being so clearly announced as it is in *Les Affres*. There is a note written in tiny normal font, which appears above the publication details of *Dezafi* [2]: ‘Cet ouvrage a été composé selon les règles de la nouvelle graphie créole haïtienne.’ While this systematic conversion to the new Haitian orthography is one of the most palpable changes made between *Dézafi* [1] and *Dezafi* [2], I demonstrate in the second part of this chapter that it has been subjected to similar transformational processes to those at work throughout *Les Affres*.¹⁶

According to the conspicuous paratextual statement heading *Les Affres*, *Dézafi* [1] and *Les Affres* are not the same text; instead, both emanate from ‘la même matrice brûlante’. As they are both from the same ‘womb’, the two texts could be described as siblings or twins. Raphaël Confiant and Patrick Chamoiseau have observed that: ‘la gémellité joue un rôle capital’ in *Dézafi*, and that the importance of doubles in

¹² Amédée, ‘Les Proverbes en créole et dans le roman *Dézafi*’, p. 111.

¹³ Jonassaint, ‘Beyond Painting or Writing’, p. 150.

¹⁴ Ibid., pp. 149–50.

¹⁵ Ibid., p. 150.

¹⁶ In the context of the shift from *Dézafi* [1] to *Dezafi* [2], the most obvious change is the absence of acute accents in the second version.

this novel 'est à mettre en rapport avec la tradition vaudoue des 'marasa' (ou jumeaux) [...]. La problématique de la gémellité est d'ailleurs l'une des données majeures d'une sémiotique proprement haïtienne.'¹⁷ Confiand and Chamoiseau are quite right to point out that the characters in *Dézafi* are paired, and that they can be seen as sets of 'marasa'.¹⁸ But, as the declaration at the beginning of *Les Affres* would suggest, this key notion of 'marasa', of doubling, can also be applied to Frankétienne's transformation of *Dézafi* in *Les Affres*. It is with *Les Affres*, I would argue, that Frankétienne begins his practice of creating 'twin' texts, born some years apart. These twin texts are obviously closely related, but are transformed in a manner which turns them into autonomous creations. *Marasa* is a term which already features in *Dézafi* [1]; it is then also added more frequently throughout *Les Affres* and *Dezafi* [2]. Furthermore, in the glossary appended to *Les Affres*, Frankétienne defines the term in French: '**MARASSAS**: Jumeaux. Dans le panthéon vaudou, dieux gémeaux' (*Les Affres*, p. 235). These additions in the French version draw the reader's attention to the significance of 'marasa' and doubling in Frankétienne.

The twin spirits of the Marasa are commonly thought to be immensely powerful and often sinister.¹⁹ But these inseparable marassa twins are also one of the most complex concepts of the Vodou religion because there are sometimes three of them. As Florence Bellande-Robertson points out, this addition of a third element lends greater complexity to the dynamics of the pair.²⁰ For a simple set of twins, Haitians speak of 'marasa deux', while a set of three is called 'marasa trois'. Marasa trois are

¹⁷ Chamoiseau and Confiand, *Lettres créoles*, p. 177. Exactly the same text appears in Confiand's subsequent thesis, where Confiand also studies *Dézafi* and *Les Affres* at greater length. See Confiand, 'Krèyòl palé, krèyòl matjé', pp. 548–49.

¹⁸ Laroche also notes the centrality of the notion of twin or the 'dossa' to the configuration of the characters in *Dezafi*. See Maximilien Laroche, *Le Patriarche, le marron et la dossa* (Sainte-Foy, Quebec: GRELCA, 1988), pp. 155–235; Laroche, 'Dézafi après Duvalier', p. 100.

¹⁹ See Florence Bellande-Robertson, *The Marassa Concept in Lilas Desquiron's 'Reflections of Loko Miwa'* (Dubuque, Iowa: Kendall/Hunt, 1999), pp. 4–5. Alfred Métraux, *Voodoo in Haiti*, trans. by Hugo Charteris (London: Andre Deutsch, 1959), p. 146.

²⁰ Bellande-Robertson, *The Marassa Concept*, p. 4.

always represented symbolically as a unit, and Bellande-Robertson describes how the ‘dossou’ or ‘dossa’ (the third child born after the set of twins) complements the pair, because it is stronger than the twins in terms of magical powers.²¹ The importance of twinning, noted by Chamoiseau and Confiant, therefore takes on new significance when the relationships of transformation between *Dézafi* [1] – *Les Affres* – *Dezafi* [2] are considered. *Dezafi* [2] can, I would argue, be seen as this third dosou element which further increases the complexity of an already complicated pair, and prevents any overly simplistic presumptions that the status of *Les Affres* is that of a straightforward translation. In this chapter, I first examine the transformations between the ‘marasa deux’ — *Dézafi* [1] and *Les Affres* — before moving on to gauge the further changes introduced by the ‘dosou’ rewriting of the triad, *Dézafi* [2].

Transformations of *Dézafi* [1] in *Les Affres d'un défi*

To say that the relationship between *Dézafi* and *Les Affres* is not as identical as that of an equivalent translation is not to deny that there exists a close relationship between them. Rewriting and translation should not be seen as dichotomous practices when comparing *Les Affres* with *Dézafi* [1], and interlinguistic and intercultural translation of the Creole text is the most visible transposition at work throughout *Les Affres*. Although I dwell below on the differences between them, *Les Affres* has much in common with *Dézafi*: for example, they share the same characters, storylines, and thematic clusters. The text of both *Dézafi* [1] and *Les Affres* is arranged in similar segments of normal, bold, and italic font, and although the font type sometimes varies in one or the other text, these segments are almost all arranged in the same order throughout the texts. Frankétienne often conveys a very similar sense in the corresponding portions of the Creole and French texts. But I agree in large part with Raphaël Confiant and Mae-Lyna Beaubrun, who have

²¹ Bellande-Robertson, *The Marassa Concept*, p. 4; Métraux, *Voodoo in Haiti*, p. 147; Deren, *The Voodoo Gods* (Frogmore, St Albans: Paladin, 1975), p. 46.

compared *Les Affres* with *Dézafi* [1] most extensively, ultimately concluding that *Les Affres* is *more* than a translation, as it adds new dimensions to the text, for which the term ‘translation’ is hardly appropriate.²² In what follows, I do not seek to evaluate *Les Affres* as a translation, but attempt to establish some of the principal ways in which Frankétienne clearly goes *beyond* translation in the additions he makes.

Although the concept of equivalence in translating is not so relevant, Frankétienne’s transposition of *Dézafi* in *Les Affres* can be fruitfully considered in the context of other liberating and creative translation practices, such as *transcreation* and *autotranslation*, which are not characterized by this aim for equivalence. My ideas on the notion of translation as rewriting in *Dézafi* [1] – *Les Affres* can be framed in particular by radical concepts and practices of translation emerging from Latin America, which conceive of translation as a creative process of transformation and recreation.²³ I am thinking in particular of Haroldo de Campos’s poetics of *transcreation* and his related designation of translations as ‘reinventions’, ‘projects of recreations’, ‘transluminations’, ‘transtextualisation’, and ‘poetic reorchestration’. The recurrent prefixes ‘re-’ and ‘trans-’ suggest the direction of transformation and recreation in the translation process, and the creation of something completely new.²⁴ Such liberating concepts as transcreation are, as Susan Bassnett and Harish Trivedi put it, ‘a far cry from the notion of faithfulness to an original, of the translator as servant of the source text’, and in this they share some of the characteristics of Frankétienne’s extremely free translation.²⁵

²² Confiante, ‘“Kréyòl palé, kréyòl matjé”, pp. 648–55; Beaubrun, ‘Structure et stylistique’, passim.

²³ On this, see Else Vieira, ‘Liberating Calibans: Readings of *Antropofagia* and Haroldo de Campos’ Poetics of Transcreation’, in *Post-colonial Translation: Theory and Practice*, edited by Susan Bassnett and Harish Trivedi (London: Routledge, 1999), pp. 95–113. See also Susan Bassnett and Harish Trivedi, ‘Introduction: Of Colonies, Cannibals and Vernaculars’ in *Post-colonial Translation: Theory and Practice* (see Bassnett and Trivedi, above), pp. 1–18 (p. 5).

²⁴ Else Vieira, ‘Liberating Calibans’, pp. 96–97.

²⁵ Bassnett and Trivedi, ‘Introduction’, p. 5.

Autotranslation is another enabling, although little theorized, concept from translation studies. It similarly conceives of translation in a more radical way, and shuns such notions as the 'source' and 'target' texts. The term is used to refer to the act of translating one's own writing. Little has been written on the subject of autotranslation, but most material on it refers to Samuel Beckett.²⁶ Harry Cockerham and Brian Fitch suggest that in Beckett: 'We are faced [...] with the possibly unique phenomenon of one who, throughout his career, has divided his efforts and his interests between two languages.'²⁷ But, as Raoul Granqvist has pointed out, 'the multilingual and multicultural scene in postcolonial literature is the norm rather than the exception'.²⁸ Bilingual translation, he further notes, is therefore not uncommon in postcolonial writers, such as the Kenyan novelist David Maillu and the Guyanan poet David Dabydeen.²⁹ In these writers, bilingual translation within the same text features prominently, for example Dabydeen publishes English translations of his Creole poems on the right-hand side, which can be read simultaneously alongside the Creole.

In a more specifically Francophone Caribbean context, Raphaël Confiant has observed the preponderance and significance of auto-translation.³⁰ Almost all of the section of Confiant's doctoral thesis on 'La traduction et l'auto-traduction' deals with Frankétienne's transposition of *Dézaï* [1] in *Les Affres*, which he compares with his own practice of autotranslation in the following footnote: 'R. Confiant, suivant la

²⁶ See, for example, the definition of 'autotranslation' in *Dictionary of Translation Studies*, edited by Mark Shuttleworth and Moira Cowie (Manchester: St Jerome Publishing, 1997), p. 13; see also Genette, *Palimpsestes*, pp. 238–43. On Samuel Beckett's practice of autotranslation, see Brian Fitch, *Beckett and Babel: An Investigation into the Status of the Bilingual Work* (Toronto: University of Toronto Press, 1988); the essays in *Beckett Translating / Translating Beckett*, ed. by Alan Friedman and others (Pennsylvania: University of Pennsylvania Press); Hugh Kenner, 'Beckett Translating Beckett: *Comment c'est*', *Delos: A Journal of Translation*, 5 (1970), 194–211.

²⁷ Harry Cockerham, 'Bilingual Playwright', in *Beckett the Space Changer*, ed. by Katherine Worth (London and Boston: Routledge & Kegan Paul, 1975), pp. 139–59 (p. 143). Cockerham is cited approvingly by Fitch, in Fitch, *Beckett and Babel*, p. 3.

²⁸ Raoul Granqvist, 'The African Writer as Translator in His/Her Own Text', in *Writing Back in/and Translation* (Frankfurt am Main: Peter Lang, 2006), pp. 91–101 (p. 92).

²⁹ Granqvist, 'The African Writer as Translator in His/Her Own Text', pp. 93–95.

³⁰ See Confiant, 'Krèyòl palé, krèyòl matjé', pp. 642–55.

même voie, traduira en français son roman *Mariosé* (1987) sous le titre *Mamzelle Libellule* (1995).³¹ In general, autotranslation, like transcreation, is a liberating form of translation because both texts are primary, which allows the author to make bolder shifts from the first version. As Confiand puts it with specific reference to *Les Affres*: 'Frankétienne est d'autant plus libre de jouer ce jeu à sa guise qu'il est à la fois l'auteur du texte original en créole et le traducteur de ce dernier en français. [...] dans le cas de l'auto-traduction [...] les problèmes de fidélité au texte original ne se posent pas.'³² Indeed, Confiand defines Frankétienne's *Les Affres* as a 'traduction-recréation', which recreates 'à partir du texte créole, un nouveau texte français qui soit à la hauteur du projet stylistique et narratif de l'auteur', arguing as I do throughout this chapter that *Les Affres* should be seen as an autonomous creation.³³

Confiand and Frankétienne have both declared that their decision to produce French versions of their Creole texts was an attempt in the first instance to reach a global Francophone readership.³⁴ This desire for international readers is most apparent in one of the most conspicuous added paratextual strategies in *Les Affres*: an appended glossary. As Granqvist points out: 'To affix a glossary explaining lexical terms or

³¹ Ibid., p. 58.

³² Ibid., pp. 649–50.

³³ Ibid., p. 644. Nevertheless, since writing these remarks in his 1996–7 doctoral thesis, Confiand has discontinued this practice of autotranslation, and his position on autotranslation has become less positive, as he revealed in a 2004 interview: 'Je dis qu'il faut que la littérature créole ait des traducteurs. Il faut cesser l'auto-traduction. Jusqu'à maintenant nous avons fonctionné grâce à l'auto-traduction [...] mais dans les pays "normaux" entre guillemets il n'y a pas l'auto-traduction. L'auto-traduction n'existe pas. Tolstoï n'a pas traduit lui-même son livre, il y a des traducteurs pour faire ça. Salman Rushdie ne va pas traduire lui-même son livre. Donc pour que nous soyons "normaux", il faut que l'auto-traduction cesse [...]. Il y a des traducteurs, il faut traduire ces livres comme dans n'importe quelle littérature "normale", sinon ça reste incestueux, c'est presque comme un inceste. [...] il faut que la littérature créole devienne adulte. [...]. Il y a un grand danger chez l'auto-traduction [...]. Le danger c'est, quand on n'est pas génial comme Frankétienne, on auto-traduit son œuvre et puis ça devient une *mauvaise* récréation. Et puis, je trouve ça incestueux, on reste toujours entre soi. C'est-à-dire, moi j'écris *mon* livre, je le traduis *moi-même* parce que c'est *moi* qui l'ai écrit, *moi, moi, moi, moi*. [...]. En tout cas, moi, je ne traduirai plus mes livres.' Rachel Douglas, Unpublished Interview with Raphaël Confiand, Université des Antilles-Guyane (Martinique), 14 February 2004. Now Confiand has turned instead to translating French 'classics', such as Albert Camus's *L'Étranger*.

³⁴ Douglas, Unpublished Interview with Frankétienne, Port-au-Prince, 4 February 2004; René de Ceccatty, 'La Bicyclette créole ou la voiture française: un entretien avec l'écrivain antillais Raphaël Confiand', *Le Monde*, 6 November 1989 <<http://www.lemonde.fr/cgi-bin/ACHATS/ARCHIVES/archives.cgi?ID=c8ab7651c3fb7af5593aa334339238c42a887a7899167a13>> [accessed 3 October 2003].

phrases at the end of the novel [...] demonstrate[s] basically two things: a frantic yearning to be understood and an equally strong desire to be taken notice of'.³⁵ The new glossary inserted in *Les Affres* transposes the main cluster of symbols from *Dézafi* [1] in a manner which is clearly intercultural as well as interlinguistic, and is manifestly aimed at the targeted international readership.³⁶ It is difficult to sum up the scope of this twelve-page glossary, containing over 125 entries, but Frankétienne appears to have systematically added definitions relating mostly to Vodou, such as 'vèvès' which are ritualistic drawings for invoking the lwas or Vodou gods, and also to popular Haitian carnival characters, various peasant dishes, secret societies and birds of prey. By far the most prominent additions in the glossary are, however, those entries which relate to the central theme of *Les Affres*: zombification.

The longest and most important entry of all is the one for 'zombi', and it has been reproduced in full on p. 3 of the appendix.³⁷ When this 'zombi' entry is analyzed, it is immediately clear that one of its most important functions is to make the Haitian myth of the zombie and its symbolism intelligible for a foreign audience. The gist of this myth is conveyed by Frankétienne's outline of the three stages of zombification. In particular, the first two stages explain how a person comes to be turned into a zombie, namely by being poisoned and brought back to life by a *bòkò* (a Vodou priest who practices with the left hand to do evil).³⁸ He also gives anthropological details, clarifying, for example, that all this is possible because of the acute shortage in rural areas of Haiti of doctors who would be able to tell that the apparently dead corpse was in fact still alive. He reveals that salt is traditionally held to be the

³⁵ Granqvist, 'The African Writer as Translator in His/Her Own Text', pp. 98–99.

³⁶ The only critic who has commented on the significant addition of the glossary is Pradel Pompilus, who also suggests that this glossary has been added 'à l'intention du lecteur [...] ou de l'Haïtien plus ou moins étranger à sa propre culture.' See Pompilus, 'Registres de langue dans *Les Affres d'un défi*', p. 113.

³⁷ Frankétienne's spelling of 'zombi' in *Les Affres* is closer to the Haitian Creole spelling of the word 'zonmbi'. I shall refer to the 'zombie', as this is the more conventional spelling in English.

³⁸ See the glossary definition of 'bòkor' in *Les Affres*, p. 230.

antidote to zombification. But above all else, he stresses the absolutely devastating effects of zombification.

It is particularly in this last respect, I would argue, that the glossary definition of 'zombi', like many of the other entries, goes far beyond what is needed to translate these terms so as to be understandable for a wider Francophone audience. Frankétienne has certainly translated his terms interlinguistically and interculturally, but he has also added a particular thematic emphasis to one aspect of the zombification metaphor. This metaphor is also the key theme of *Dézafi* [1] which allegorically depicts the Haitian people under the dictatorship of the Duvaliers as zombies. Both *Dézafi* [1] and *Les Affres* were written during the reign of Jean-Claude 'Baby Doc' Duvalier, and both share the same allegory. On one level, the glossary form in *Les Affres* allows Frankétienne to spell out the analogy between the zombified masses in Haiti and the zombies on the evil bòkò Saintil's plantation as far as is possible in a book published in Haiti during the Duvaliers' dictatorship which it allegorizes.

It is useful at this point to comment on a criticism made by Raphaël Confiant that *Les Affres* highlights a fundamental defect of *Dézafi* [1], namely its failure to deal with 'la concrétude haïtienne' adequately and authentically: 'Sa traduction en français par l'auteur lui-même, sous le titre *Les Affres d'un défi*, montre de manière irréfutable que ce texte pourrait évoquer n'importe quelle situation de zombification de par le monde. S'appliquer à n'importe quel pays'.³⁹ Confiant's claim that the only aspect of *Dézafi* which makes it Haitian is the fact that it is written in Creole is clearly erroneous. Frankétienne may not depict 'la terre rouge des mornes ou la tristesse insondable des cocotiers à la brume du soir' as Confiant would want, but, as was highlighted in the introduction to this thesis, his choice of subject-matter and

³⁹ Raphaël Confiant, 'Questions pratiques d'écriture créole', in *Écrire la 'parole de la nuit': la nouvelle littérature antillaise*, ed. by Ralph Ludwig (Paris: Gallimard, 1994), pp. 171–80 (p. 174).

symbolism throughout both texts is drawn from the Haitian political, cultural and linguistic contexts in which Frankétienne's writing is embedded.⁴⁰ In the case of *Les Affres*, this is most intensely displayed by the host of entries mentioned above which relate to Vodou and the symbolism of popular myths, such as that of zombification. But above all, Confiant is quite wrong to argue that *Les Affres* 'proves' that *Dézafi* is universal in its application. Rather, I would argue that it is in *Les Affres* that zombification takes on a wider significance than in *Dézafi* [1], and becomes a metaphor for the situation of slavery and oppression throughout the world.⁴¹

This shift in emphasis from zombification in a Haitian context to zombification in a more universal context is very apparent in the glossary, where the first and last parts of the 'zombi' definition in particular refer to the condition of slavery in general. The words 'asservi', 'utilisé', and 'main d'œuvre gratuite' of the very first sentence emphasize the extent to which the zombies are exploited and treated like slaves. The fact that Saintil, in both *Dézafi* and *Les Affres d'un défi*, puts his zombies to work on his rice plantations also serves to make this slavery analogy blatant. This aspect is emphasized strongly at the end of the glossary definition where the vocabulary of the opening is greatly reinforced by other sentences near the end, such as: 'La victime, une fois réveillée, est giflée, cravachée et conduite chez son maître pour y subir une exploitation à vie [...] En effet, le zombi est une bête de somme que son maître exploite sans merci, le forçant à travailler dans ces champs, l'accablant de besogne, ne lui ménageant pas les coups de fouet et ne le nourrissant que d'aliments insipides' (*Les Affres*, p. 240). The slave-like treatment of the zombies by an omnipotent master is obviously made very clear by the repeated references to the zombified

⁴⁰ In chapter two, we shall also see that Frankétienne chooses to do something quite different to Confiant when it comes to representing the Haitian landscape: he shows it to be degraded, ugly, and malevolent. This is not an inauthentic 'solution de fuite' as Confiant would have it, but is instead a response to the ravages left in the Haitian political climate.

⁴¹ Beaubrun has also noted 'l'élargissement du sens et du contexte de la zombification'. Beaubrun, 'Structure et stylistique', p. 164.

figure being lashed with a whip and then forced to a lifetime's exploitation with no reward of any kind as a 'bête de somme'.

What we find here in concentrated form is a shift in thematic emphasis towards zombification as a more universal metaphor, which also runs throughout many of the additions made in *Les Affres*. Notably, many of the characters of *Les Affres* are portrayed more clearly as 'bêtes de somme' than in *Dézaî* [1]. Indeed, this very expression from the glossary is frequently employed to describe them. Thus, many of the changes to the text itself highlight in more general terms the exploitation of slaves by tyrannical rulers throughout the world. This is the main tendency in the transformations of *Dézaî* [1] in *Les Affres* which I would like to emphasize in this chapter. It is not so much that new themes are added, as new variations on existing themes are provided. Other variations on the central zombification theme are also apparent in the glossary definition. These include, most notably, the emphasis of the lack of consciousness, the 'état d'hébétude et d'abêtissement' which concludes the zombification process, and the strong accentuation of consciousness, reasoning, and strategic thinking as the key to the antithetical process of *dezombification*.

Complete lack of thought is stressed by many of the words used in this glossary to describe the zombies, such as 'apathique', 'végète', 'absent', 'vitreux', 'docilité'. These terms emphasize in particular the third stage of zombification, defined by this glossary as a permanent 'état d'hébétude et d'abêtissement'. These examples, and the descriptions of the barbaric methods of depersonalisation to which the zombie is subjected, all serve to emphasize the total lack of any human attributes, such as consciousness of what is happening around them; rather, the zombie is lost without any sensibility in a foggy and permanently vegetative state. It is this which has rendered them 'mort-vivant', more dead than alive as the first word of the glossary definition puts it.⁴² When describing this third stage of zombification at the end of

⁴² 'Mort-vivant' is a widely-used synonym used to refer to zombies in Haiti.

the 'zombi' definition, Frankétienne stresses once again the apathetic condition of the zombie, and his lack of lucidity or consciousness about the horrors of the zombification to which they are being subjected.

Most emphasis is placed on the need for consciousness, awakening, and energy. The creative verve against insipidness and the completeness and speed of the transformation are emphasized by 'brusque', 'réveil', 'conscient', 'conscience', 'transforme', 'aussitôt', 'plein d'énergie' and 'détermination'. It is through the repeated emphasis of such words that consciousness is presented clearly as an essential part of a human being. The absolute passivity of the zombie contrasts radically with the ardour of the 'bois nouveau', defined elsewhere in the same glossary under its own heading as 'toute personne qui avait cessé d'être un zombie, après avoir retrouvé sa *lucidité* grâce à l'absorption du sel' (*Les Affres*, p. 230, my emphasis). The urgent need for the ability to think clearly is also evident in the last sentence of the 'zombi' definition, which underlines 'le rôle et l'importance de l'osmose dans les principales fonctions vitales'. This reference to osmosis makes us think of how the salt is absorbed into the main organs of the zombie's body and brings it back to life from its mort-vivant stage. Although osmosis here clearly refers to the absorption of salt by the body of the zombie on one level, osmosis is also a word which designates the process of assimilation of ideas or knowledge, and in this sense, it is most relevant to the regaining of lucidity and consciousness to which most prominence is given throughout the whole definition.

These shifts in thematic emphasis presented in concise and concentrated form in the glossary definition — zombification as universal slavery and a completely unthinking vegetative state; dezombification as a return to a state of consciousness, and to the ability to think clearly — are also the ones which emerge most prominently in the transformations of the text itself throughout *Les Affres*. To demonstrate this in the remainder of the section, I shall compare two short passages

from *Dézafi* [1] and *Les Affres*, before making some more general points about changes to thematic emphasis throughout the whole of *Les Affres*.

The first passage for comparison is taken from the opening pages of *Dézafi* [1] and *Les Affres* (also included in the appendix on pp. 4–5):

Dòmi lévé gadé maché manjé lanbé taté souflé tonbé kouri ralé jounin
grangou. Palé dépalé. Lang lou. Lang koupé miyèt-moso. Vant plin. Trip
kòdé. Souaf dlo. Abiyé banda. Kouché mòksis. Lévé kontan. Griyin dan.
Pronminnin toutouni. Vlopé lan ranyon. Gayé nan lanmou. Anfourayé nan
lanmò. Kilès pami nou k-ap viv toutbon? Kilès? (*Dézafi* [1], pp. 11–12)

Dormir avec l'espoir que la lumière drainera nos angoisses nocturnes. Se réveiller loin des songes désentravés, le corps enlèpre de solitude. Regarder l'immensité des déserts inarpentés. Errer à travers la meublerie des désirs. Remuer le ciel et la terre jusqu'au saignement des étoiles et des pierres. S'empiffrer de nourriture. Léchér d'appétit. Palper avec prudence. Souffler sur les morceaux brûlants. Choir / déchoir. Fuir à toutes jambes. Crever de faim des jours entiers. Parler sans cesse. Dérasonner. Avoir la langue engourdie ou cisailé en mille morceaux. Etre repu. Avoir les tripes encordées par la douleur. Eprouver une soif d'enfer. Se parer comme un paon. Se coucher de mauvaise humeur. Se lever en pleine euphorie. Rire à pleines dents. Marcher tout nu ou recouvert de haillons. Se fourvoyer dans de folles amours. S'enliser dans la mort. Mais qui parmi nous vit réellement? Vraiment, qui? (*Les Affres*, pp. 1–2)

When these passages are juxtaposed, a noticeable swelling in the French text is immediately apparent. For almost every single Creole word, an entire sentence has been added in the French version. In part, this quantitative augmentation of the passage in *Les Affres* is due to inherent differences between the Creole and French languages, as both Confiant and Beaubrun have highlighted in their comparisons of *Dézafi* [1] – *Les Affres*.⁴³ In various contexts, Confiant has argued that what makes writing in Creole so difficult is that 'Le créole n'a pas de niveau descriptif: il manque d'adjectifs permettant de décrire un paysage. On est également obligé d'avoir recours à des proverbes et à des formules idiomatiques pour donner une tonalité

⁴³ See Confiant, 'Krèyòl palé, krèyòl matjé' p. 654; Beaubrun, 'Lecture critique comparée' (para. 11 of 17).

authentique de la langue.’⁴⁴ One reason for the addition of many adjectives and adverbs throughout the French passage is therefore that they tend to be used more often in French than in Creole. It is also more common to use strings of agglutinated verbs in Creole than it is in French. As Beaubrun remarks of the passage in question ‘[Frankétienne] clarifie ce qui aurait été une ambiguïté totale s’il n’avait fait que dupliquer.’⁴⁵ Longer expressions are needed in French in order to convey a comparable idea, and to make any sense.⁴⁶ Furthermore, many of the French sentences do express something very similar to the Creole words or expressions they replace. This is particularly the case in the second half of the French passage where almost every word and expression chosen in French from ‘Dérisonner’ up to ‘S’enliser dans la mort’ comes very close to an exact translation of its Creole equivalent. In part, therefore, this augmentation of the passage and the type of additions made in the French version has to do with the distinctive structures of French and Creole.

And yet, particularly in the first part of the French passage, it is clear that Frankétienne is subjecting the Creole passage to a process of *amplification*, in Genette’s sense of the term as ‘l’extension thématique et l’expansion stylistique’.⁴⁷ As highlighted above, Frankétienne has expanded *Dézafi* [1] by changing the style of the passage and lengthening it. But he also extends the passage thematically: not in the sense of adding new themes to existing ones, but rather by giving far greater prominence to, and shifting the emphasis of, the themes already present in *Dézafi* [1]. This tendency, already observed above in the glossary entry for ‘zombi’, is also

⁴⁴ De Ceccatty, ‘La Bicyclette créole ou la voiture française’. See also Confiant, ‘Questions pratiques d’écriture créole’, pp. 173–74. Confiant has also discussed these difficulties of writing in Creole in an interview. Douglas, Unpublished Interview with Raphaël Confiant.

⁴⁵ Beaubrun, ‘Lecture critique comparée’ (para. 16 of 17); Confiant, ‘Krèyòl palé, krèyòl matjé’, p. 654. Jonassaint also made this point about the inherent differences between French and Creole in his seminar on *Dézafi* [1] – *Les Affres* at Duke University, 2 April 2003.

⁴⁶ Confiant, ‘Krèyòl palé, krèyòl matjé’, p. 654.

⁴⁷ Genette, *Palimpsestes*, pp. 306–7.

conspicuous in this passage of *Les Affres* where the Creole verbs are transposed into longer sentences.

While the string of Creole verbs conveys the robotic actions of the zombies, the first sentences of the French version make it clear that the zombified *nous* harbour dreams and hopes for the future. References to ‘l’espoir’, ‘des songes désentravés’ and ‘l’immensité des déserts inarpentés’, and particularly the use of the future tense in ‘la lumière drainera nos angoisses nocturnes’ add a positive note to the Creole verbs, suggesting that there will be an imminent awakening to a state of consciousness. Whereas the robotic behaviour of the zombies appears to be completely unthinking in the Creole passage, the zombified *nous* in *Les Affres* share a common *desire* for a different dezombified situation, and are already conscious of their condition. As Beaubrun correctly points out, it is only on page 222 of *Dézafi* [1] that the zombie *nou* regains consciousness.⁴⁸ In *Les Affres*, as we see here, the *nous* zombies are already inwardly aware of their condition from the very first pages of the text.

There are also indications in this passage that the zombified *nous* in the French version form more of a collective. In the Creole text there is only one occurrence of the pronoun *nou* at the end of the passage (‘Kilès pami nou k-ap viv toutbon?’), but the *nous* in the French version appear to be more of a collective group, all harbouring the same strong desire. Whereas no desire at all is expressed in the Creole version, the strength of their longing for change is intense in the French version. Many of the added adjectives and adverbs have a hyperbolizing effect, giving particular prominence to the pain which the zombified *nous* experience *inside*. Throughout the rest of the additions of *Les Affres*, there is a similar focus on the zombified *nous*, their lucidity about the pain they experience, and their desire for change. I would argue that it is this shift of emphasis towards interiority — the awareness and desires

⁴⁸ Beaubrun, ‘Structure et stylistique’, p. 52.

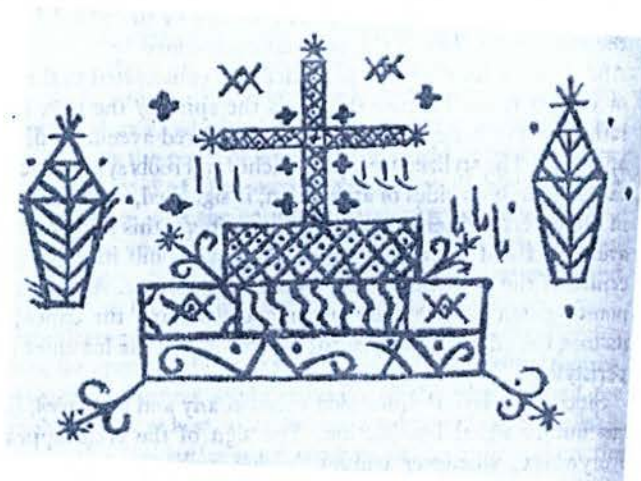
which the zombies harbour inside — which distinguishes the zombie theme in *Les Affres* from that of *Dézafi* [1].

Also hyperbolized in the French version are the actions carried out by the *nous* zombies. Although these remain a litany of suffering as in the agglutination of verbs in Creole, a number of the added adjectives and adverbs in *Les Affres* confer a qualifying sense of energy, speed, or urgency to the action in question, for example: ‘Lécher *d’appétit*’, ‘Parler *sans cesse*’, ‘Souffler sur les morceaux *brûlants*’, ‘Eprouver une soif *d’enfer*’. In this way, the undertakings become more urgent or active, and here again strong desire is expressed (‘Lécher *d’appétit*’), as well as a prudent strategic approach (‘Palper *avec prudence*’). This has the effect of making the desired action appear closer, but it also places emphasis on strategy, stressing that the action must be well thought out. As will be seen, these variations on the zombie theme are reinforced elsewhere by other additions in *Les Affres*, which similarly draw attention to consciousness, desire, and strategy as prerequisites for dezombification.

Encapsulated in the changes made to this passage is the basic principle of amplification which governs all the transformations of *Dézafi* [1] in *Les Affres*, as well as Frankétienne’s practice of rewriting as a whole. He can take a single word from the hypotext and use it as a trigger for adding new swathes of additions. These additions amplify the main themes of *Dézafi* [1] in particular through repeated references to them in *Les Affres*, shifting the thematic emphasis in new ways from the hypotext.

This amplification process is also evident when we compare the second passage from *Les Affres* (pp. 207–8) with the corresponding pages of *Dézafi* [1] (pp. 281–82) (included in the appendix on pp. 7–8). In the Creole text, there is a striking graphic detail depicting a cross surrounded by an oblong box, reminiscent of a coffin. The

symbols clearly evoke Guede who is the Vodou god of the cemetery and death.⁴⁹ The illustration on p. 281 could be seen as a ‘vèvè’ for Guede.⁵⁰ Each lwa has his own particular vèvè, and although there is great scope for personal variations of style in the drawing of these symbols, the basic form and symbolic details are traditionally fixed for each vèvè.⁵¹ In the case of Guede, a cross normally forms the central axis of the vèvè, and this cross is often accompanied by one or two coffins, as in the following traditional vèvè for Guede:



(‘Vever for Ghede’ from Deren, p. 44)

In *Dezafi* [1], the positioning and spacing of the text within the box is also visually striking. Part of the text, ‘Kalfou-tinginding miromiba! [...] N-ap janbé kanminm’, has been placed on diagonally slanting lines, which stand out in *Dézafi* [1] as a whole because the rest of the novel is written in horizontal lines. The rest of the written text is spaced out considerably, particularly on p. 282 where two lines of text ‘Bay-kou bliyé [...] konté mak’ have an entire page to themselves. As for the justification to the left of ‘Mayi pilé’, and the centred justification of ‘Akasan siro!’ further down

⁴⁹ See Jonassaint’s reading of this illustration as a Guede’s cross and other symbols. Jonassaint, ‘Beyond Painting or Writing’, p. 143.

⁵⁰ A vèvè is a symbol drawn in flour to invoke a particular Vodou god. See the glossary definition of ‘vèvè’ at the end of *Les Affres*, p. 238.

⁵¹ Maya Deren, *The Voodoo Gods*, p. 193–94. Alfred Métraux, *Voodoo in Haiti*, pp. 163–66.

the page, this layout encourages the viewer's eye to look to the four cardinal points of the cross.

It is impossible to know what all these words inside the box mean, even for a native speaker of Creole, according to Jonassaint.⁵² In particular, the expression 'tinginding miromiba' does not exist in Creole. Frankétienne does forge many inventive Creole neologisms all the way through *Dézafî*, but here he seems to be invoking 'langay', a type of sonorous, mystical language used by Vodou priests and those possessed by Vodou spirits to communicate more persuasively with the lwa deities than in Creole.⁵³ It is the *unintelligibility* of 'langay' which is stressed in the glossary in *Les Affres*: 'Manière de parler de certains initiés possédés par un loa [...] il est utilisé le plus souvent par le houngan lorsqu'il invoque un loa' (*Les Affres*, p. 234). By its very unintelligibility, the langay-like expression 'tinginding miromiba' intensifies the invocation of the Vodou god Guede, who is already invoked by the appearance of his symbols in the vèvè of the illustration.⁵⁴

The symbolism borrowed from the Vodou tradition is also reinforced by the first word of the text 'Kalfou' meaning crossroads. The visual representation of the cross can also be seen as a symbol of the crossroads. Traditionally in Vodou, the crossroads is the point of communication between this world and the world of the Vodou lwa.⁵⁵ It is also through this symbolic point that the gods enter the physical

⁵² Jonassaint made this comment during the seminar on Frankétienne at Duke University, 2 April 2003.

⁵³ As Confiant remarks about Frankétienne's use of the Creole language: 'Frankétienne part, en effet, à la recherche de l'haïtien fondamental en tentant de recenser TOUTE la langue. Son texte est un dictionnaire créole, un recensement forcené des mots et des locutions les plus rares, les plus basilectales, un recueil de proverbes et de devinette ainsi qu'un manuel du parler ordinaire.' Confiant, 'Kréyòl palé, kréyòl matjé', p. 553.

⁵⁴ According to Deren: 'Today, it is doubtful if even the houngan knows what the words mean, any more than the hounsis who sing the songs in which they occur. Yet, today, the sense of direct address to the loa is even intensified, for now *only* the loa are assumed to understand this language, and it is thus even more pointedly an exclusive, sacred language, accessible only to the most spiritually developed, than it was when it was the common speech.' Deren, *The Voodoo Gods*, pp.186–87.

⁵⁵ *Ibid.*, pp. 42–43.

world down below to act upon it.⁵⁶ Frankétienne thus draws on the symbolism of Vodou in such a way that, on one level, the illustration is set up as a sacred invocation of the Vodou lwas, and of Guede in particular. But according to Jonassaint:

This symbolism borrowed from the Vodou tradition is also profane, for it relates to the ritual opening statement of confrontations between Haitian adolescents: “Men krwa mamman ou, men krwa papa ou si ou pa pè vin pile!” Here is the cross of your mother, the cross of your father, if you are not afraid to cross it, words that recall the last sentence of the page, “Akasan siro!...”.⁵⁷

Separately, the expressions ‘Mayi pilé’ and ‘akasan siro’ both refer to a type of porridge made from crushed maize.⁵⁸ But put together and combined with the symbol of the cross, they evoke the taunt referred to by Jonassaint. ‘Akasan siro’ is also used as an expression meaning something akin to ‘decide and determine your fate’ in English, and thus come very close to the provocation that Jonassaint has detected in ‘Mayi pilé’.⁵⁹ It is this challenge which appears to be met at the end of the slanting text at the top of the page, where we learn ‘Nou gade anro... Nou gade anba... N-ap janbé kanminm’ (We look up... We look down... We are jumping across all the same). As for the remaining three sentences of text in the passage from pp. 281–82, they can be translated approximately as follows: ‘Pil madichon simin dèyè timounn ki dérèspècté granmounn!’ (Many curses are scattered on children who disrespect their elders!); ‘Bay-kou bliyé, poté mak sonjé. Zo-dan konn mòdé viann, li pa konn konté mak’ (The assassin forgets, but the victim remembers what has happened because of his wounds. Zo-dan [a monster] can bite into flesh, he cannot count the wounds).

How is this Creole passage with all of its complex cultural references transposed into French? The most striking difference in the corresponding passage of *Les Affres* is

⁵⁶ Deren, *The Voodoo Gods*, p. 43.

⁵⁷ Jonassaint, ‘Beyond Painting or Writing’, p. 143.

⁵⁸ See for example the glossary entry for ‘acassan’ in *Les Affres*, p. 228.

⁵⁹ Jonassaint noted this signification in his seminar on Frankétienne at Duke University, 2 April 2003.

that there is no illustration, all the visual symbols have been removed, and the layout of the written text has also been transposed into the standard horizontal format of the rest of *Les Affres*. In Genettian terms, this is also a *transmodalization*: an alteration in the mode of presentation characterizing the hypotext.⁶⁰ As will be seen in the chapters on the transposition of *L'Oiseau schizophone* in *Les Métamorphoses*, this is a common tendency in Frankétienne's rewriting, whereby he frequently alters the visual appearance of the hypotext, in many cases 'degraphicizing' it, as is the case in *Les Affres*. In both *Les Affres* and *Les Métamorphoses*, Frankétienne tends to go backwards when rewriting from visual innovations in the hypotext before moving further forwards in visual terms in some of his subsequent books.

In *Les Affres*, then, the passage is less visually striking than it is in *Dézafi*, but certain visual elements from the illustration have been transposed into words in the French version. There are verbal references to 'la croix' and 'ce [...] carrefour'. Guede is not invoked in the French version, as he is by the *vèvè* and *langay* in *Dezafi*, nor does the verbal evocation of the cross and the crossroads have the same immediately sinister qualities.⁶¹ Nevertheless, some of the principal associations of the cross and the crossroads in Vodou tradition are conveyed. Guede's cross is usually associated with death and the cemetery, and in the French passage the cross is given sinister associations through its qualification as 'la croix *du malheur*'. As for the crossroads, its symbolism in Vodou has a frightening aspect, a point Deren makes: 'For it is Carrefour who may loose upon the world the daemons of ill chance, misfortune and deliberate, unjust destruction. No man, however carefully he may have built up a logical structure of proper and good destiny, is wholly safe from such disruption.'⁶² The description of the crossroads in *Les Affres* as 'ce *dangereux* carrefour *du*

⁶⁰ Genette, *Palimpsestes*, p. 277.

⁶¹ Jonassaint discussed these immediately sinister qualities of the Guede's cross during his seminar on Frankétienne at Duke University, 2 April 2003.

⁶² Deren, *The Voodoo Gods*, p. 100.

déséquilibre’ où tant d’infortunes pèsent sur nos épaules’ picks up on all of these associations, portraying it as a point of instability at which misfortune befalls the *nous*.

In the same manner as the first passage, the text of this second passage from *Les Affres* again augments and amplifies that of the Creole version. There are 73 words in *Les Affres*, compared with 37 in the written text of *Dézafi*. As will be seen, a shift in thematic emphasis is also in operation as in the first passage. It is, however, even more difficult here than in the first passage to determine that which is amplified, and that which constitutes interlinguistic and intercultural translation because, in addition to the differences between Creole and French, there are also further contrasts between non-verbal and verbal forms, and the complex web of allusions to Vodou in *Dézafi*.

Several words in the French passage appear to be an equivalent for the Creole text they replace, but there are also significant contrasts. An obvious example of this is in the French text’s close translation of ‘pil madichon’ as ‘tant d’infortunes’, but the rest of the Creole sentence, ‘simin dèyè timounn ki dérèspèkté granmounn’ is done away with, and replaced with ‘pèsent sur nos épaules’. The focus is thereby shifted in the French version onto *nous*’s intense suffering once more. Another important difference is that the French text is arranged in a different order, the two isolated lines on p. 282 of the Creole passage are displaced and actually come first and not last in *Les Affres*. Hyperbolization is at work in the French version of the passage, for example whereas in Creole there is a reference to an assassin ‘bay-kou’, in French his evilness is accentuated greatly by the description of his ‘violence meurtrière’. There follows a very significant addition for which there is no equivalent in the Creole passage, ‘attise notre soif de vengeance’, where there is a new emphasis on the collective *nous* and their *desire* to act in revenge; energy is also conferred onto this desire by the verb ‘attiser’. In the next sentence of the French

version, 'cicatrices bourgeonnent' means the equivalent of 'poté mak', but here the wounds are designated 'nos cicatrices', highlighting the suffering of the collective *nous*. 'Zo-dan' is a mythical flesh-eating monster with gruesome teeth, and the gist of his traits is summed up by 'les dents du bourreau'. But the addition of the adverb 'impunément' and the identification of the flesh he eats as children's flesh render his actions all the more horrific and gratuitous. *Nous*'s suffering is clearly foregrounded once more because they are the ones ('nos enfants') who are attacked. There is another important transformation in the fourth sentence of the French passage. Here, a statement from *Dézafi*, 'li pa konn konté mak' (he cannot count the wounds) becomes a question in *Les Affres*, 'Qui aura su compter nos blessures [...]?' As will be seen below in this and subsequent chapters, Frankétienne frequently *interrogatizes* the hypotexts he is rewriting, turning many of their sentences into questions, which insistently demand an answer or an action. In this case, the formation of the question once more emphatically hyperbolizes the infinite extent of *nous*'s suffering.

Most of all, the emphasis is displaced in the last two sentences of the French passage, which add a firm focus on *nous*'s collective action and its imminence. One such added idea is 'nous sommes décidés à enjamber', which replaces 'N-ap janbé kanminm' (we are jumping across anyway). Here the focus shifts from the actual act of jumping in *Dézafi* to the *decision* which *nous* have made together. It is also worthy of note that the sense of 'kanminm' (quand même) is not carried over to the French text; this has the effect of making *nous*'s resolution to jump across the gulf appear more strong-minded. Furthermore, it is also specified in the French version what exactly it is that *nous* must straddle, namely 'le fossé des vieilles malédictions'. This adds an auspicious note to the passage, suggesting that *nous* will overcome their old sufferings by this action that they have decided to undertake. Vigorous action is pointed to by the addition of the verbs 'briser', 'piler', and 'mettrons'. It is also made to sound more certain that the challenge will be met in the near future, through the use of the future tense in 'mettrons' and the strong adverb 'immanquablement'.

This sense of certain collective action is reinforced by the way in which ‘mayi pilé’ and ‘akasan siro’ are incorporated into the French passage. Here they no longer allude to the throwing down of a challenge, but are used in the sense of the foodstuffs maize and porridge. They are worked into *Les Affres* as a cookery metaphor for *nous*’s collective action: *nous* have already made preparations together (‘Nous avons pilé du maïs’), and the action of putting the porridge on the fire is clearly a metaphor for the imminent shared action. The need for prudent, well planned action is also implicit in the shift of tenses in this final sentence from the *passé composé* (‘Nous avons pilé du maïs’) to the future tense outlining the next anticipated action (‘immanquablement nous mettrons l’accasan au feu’), which suggests that having undertaken the preparatory measures, *nous* are strategically waiting for the propitious moment at which to carry out their desired action.

Hence, the principal dynamics I have detected through my readings of the glossary entry for ‘zombi’, and of the most marked changes to the two passages, include a universalizing shift in the representation of zombification; a more collective focus through frequent additions of the pronoun *nous*; and a more pronounced emphasis on the following conditions necessary for the process of dezombification — consciousness of one’s predicament and suffering, strategic reasoning, and collective action. More broadly, *Les Affres* as a whole has been augmented and amplified in exactly the same way as in these passages. Overall, *Les Affres* has been lengthened considerably, although it is difficult to give a precise ratio of augmentation here because the pagination and the amount of text on each page differ hugely from *Dézafi* (where the text is more spaced out) to *Les Affres* (where the pages are more densely packed). It is possible to say, however, that *Les Affres* at least doubles the amount of text in *Dézafi*. Additions have been made everywhere throughout *Les Affres*. In a similar manner as in the passages examined above, they have been grafted onto the original text, transforming it in the process. Again, as on the microscopic level of the passages, the accumulated additions from other parts of *Les*

Affres magnify precisely the same new dimensions of the principal zombie theme adapted from *Dézaï*.

Many additions follow the emphasis in the 'zombi' glossary definition by making an analogy between zombification, universal slavery, and exploitation. According to one addition, 'L'épidémie zombificatrice se répand' (*Les Affres*, p. 196), and parallels are also drawn between zombification and various forms of servitude at different points, for example:

La prison et les corps ancrés dans la servitude. L'acceptation des chaînes. (*Les Affres*, p. 46)

Ils ont parqué des milliers de zombis dans des cellules exiguës privées de tout système d'éclairage et d'aération. (*Les Affres*, p. 192)

[...] nous sentons la nécessité de lutter contre toutes les formes de la servitude et d'aliénation. De leur côté, les paysans, victimes de la misère et de l'exploitation, ont souffert peut-être plus que nous. (*Les Affres*, p. 221)

In particular, the reference to thousands of zombies being kept in cramped, dark, and airless spaces evokes the terrible conditions of the slave ships used to transport slaves across the 'Middle Passage' from Africa to the Caribbean and beyond. In this way, the additions build up a cumulative idea of a zombification which spans many different centuries, and which could be applied to various situations of exploitation across the world.

Unlike in *Dézaï*, it is repeatedly made clear in *Les Affres* that what makes the condition of the zombies so execrable is their complete lack of consciousness. They are constantly referred to as 'des bêtes inconscientes', and the unconscious state to which they are reduced is spelt out particularly clearly by the following additions:

Les zombis sont des créatures dénerflées; elles ne savent rien de leur passé, et ne s'inquiètent ni du présent ni de l'avenir. (*Les Affres*, p. 69)

Pressurés à la dernière limite, ils sont réduits à l'état des simples marionnettes, dont les sombres silhouettes tantôt s'alignent machinalement au milieu des tiges de riz, tantôt s'aplatissent dans la boue des marécages. (*Les Affres*, p. 133)

In *Les Affres*, then, there is a clearer definition of the zombie as a mechanical creature, completely unaware of what is going on around him. The humiliating extent of his unconsciousness is such that he is described as crawling through mud.

As the additions pronounce even more clearly, the consciousness that is lacking is precisely the key to dezombification. This is made very clear at the end of the novel where a young zombie Clodonis is given salt. The following addition relating to the explosive moment of his dezombification shifts the focus inwards to what is happening inside his brain and body:

Instant d'éclairs et d'orages en un renversement d'espace où le corps vibre dans sa multiplication fragile / en marge de la désertude l'irrésistible décharge de la foudre agressant les trous d'ombre'. 'le vent debout conquérant l'obscurité [...] Clodonis [...] stimule son cerveau désobstrué... Libéré des bandelettes de l'inconscience de la mort. (*Les Affres*, p. 216)

The final stage of the dezombification process is shown here to be his coming to consciousness. There is also the voice of a zombified *nou* / *nous* running throughout several spiralling strands of text both in *Dézafi* and *Les Affres*. Whereas in *Dézafi*, this voice of the *nou* zombies does not disclose any glimmer of consciousness until page 222, multiple additions all the way through *Les Affres* reveal the thoughts beginning to take shape in *nous*'s heads, and their growing awareness of their painful plight.

Most frequently, we find added references to *nous*'s consciousness, desires, and their registering of the current situation. Where only part of the quotation has been completely added, red ink is used to distinguish the additions from the rest of the sentence:

Tant de secrets, trop lourds à porter, [nous tourmentent la conscience, nous picotent la langue, nous brûlent les lèvres]. (*Les Affres*, p. 21)

[...] nous voyons le spectacle désolant' (*Les Affres*, p. 71)

Les clignotements de la parole devraient nous rendre conscients de notre affreux bégaiement et de la nécessité immédiate d'ajuster un nouveau langage à l'impatience des désirs. (*Les Affres*, p. 168)

Mains livrées à l'incendie du sel pour [...] [débarasser l'île entière des fumées de l'inconscience et des sables de l'épouvante]. (*Les Affres*, p. 200)

Added allusions to awakening consciousness and the first pricks of conscience are often combined in *Les Affres* with added references to the need for urgent action, as some of the quotations above demonstrate. The same tendency of giving greater prominence to collective action, noted in the analysis of the hypertext's transformation of the second passage, is also writ large everywhere else in the additions throughout *Les Affres*. Verbs of violent action have been frequently inserted, of which the most common include 'surgir', 's'agiter', 's'attiser', and 'allumer'. Several collective actions for the future are outlined, for example, 'Un jour, nous te ferons payer tes crimes' (*Les Affres*, p. 50); and 'Nous laverons nos têtes enlées par les suies de l'amnésie' (*Les Affres*, p. 200). Most notably, numerous first person imperatives have been added, such as: 'Dessillons-nous les yeux / Arrachons les plumes racornies alourdissant nos ailes / Enlevons les croûtes pourries de nos orteils / extirpons les chiques et les crabes entravant notre marche parmi les pierres' (*Les Affres*, p. 61). These calls for action and references to collective resistance by *nous* bring out the theme of fighting, noted by Lucas and other critics, much more strongly in *Les Affres*.⁶³

⁶³ See Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', pp. 40, 45–47; Lucas, 'l'Énergie linguistique dans l'œuvre de Frankétienne' (para. 11 of 31); Bernard, *Rêve et littérature romanesque en Haïti*, pp. 285–86; Glover, 'Spiralisme and Antillanité', pp. 85–86, 93–94.

This raises the question: to what extent can Frankétienne's writing and rewriting in general, and these additions made throughout *Les Affres* in particular, be described as engaged? As its main storyline, *Dézaï* depicts the exploitation of a band of zombies by the tyrannical bòkò Saintil. This has been read almost unanimously as an allegory portraying the Haitian people as zombies under the vice-like grip of the Duvalierian dictatorship.⁶⁴ At the end of both *Dézaï* and *Les Affres*, there is a very significant mass dezombification — the zombies are liberated by salt, and overthrow the bòkò Saintil who is responsible for their zombification. In *Les Affres*, we have seen that, repeatedly, many of the additions stress the need for consciousness and dezombifying action. And yet, Confiant is correct, to a certain extent, when he observes:

D'aucuns ont vu dans *Dézaï* une description-dénonciation du phénomène de zombification du peuple haïtien par le régime des Duvalier (lequel a duré 30 ans), c'est-à-dire en fin de compte, une dénonciation politique du dit-régime. Ce serait donc à leurs yeux une œuvre "engagée". Or, à l'évidence il ne l'est aucunement au sens où l'entendaient Nizan ou Sartre car la zombification est montrée par les seules techniques scripturales de l'auteur. Autrement dit, il n'y a pas dans *Dézaï* de dénonciation ouverte de la misère, de l'injustice ou de l'obscurantisme.⁶⁵

Frankétienne is definitely not engaged in the same way as Sartre, or his Haitian literary predecessors Jacques Roumain, Jacques Stéphen Alexis, and René Depestre. He disparagingly refers, for example, to Alexis's work as displaying 'un engagement de boy-scout', which he clearly does not wish to emulate in his own work.⁶⁶ Unlike these writers, Frankétienne is not committed in *Dézaï*, *Les Affres*, or anywhere else to one political position, one political goal. He does not propose the form which *nous*'s collective action should take, nor is the liberating process of dezombification

⁶⁴ This political allegory has been particularly commented on since 1986 and the overthrow of Jean-Claude Duvalier, but Laroche has observed that before this point most focus on the political aspects of *Dézaï* was found in critical work published in Haiti. See Laroche, 'Dézaï après Duvalier', pp. 100–5.

⁶⁵ Confiant, 'Krèyòl palé, krèyòl matjé', p. 559.

⁶⁶ Douglas, Unpublished Interview with Frankétienne.

envisioned through the specific means of socialism and the rigorously inspired socialist principles advocated by Sartre.⁶⁷

These differences are due in large part to the different circumstances in which Frankétienne and these other writers are writing. Sartre, for example, emphasizes that he has taken up his position in literature in response to the situation of the writer in 1947. Sartre is writing at the height of the power and prestige of the French Communist party, whereas Frankétienne is writing in 1975 and 1979 from a very different political perspective: the Duvalierian dictatorship in Haiti. From this vantage point, Frankétienne is extremely aware of the dangers to which the espousal of a particular political position can lead in the right-wing *noiriste* ideology of the Duvalier dictatorship. He has seen, for example, that aspects of Jacques Roumain's politically engaged Marxist work have been appropriated and deployed for the *noiristes'* political formulations of Haitian identity. Moreover, he is a despondent witness at this time to the social, economic, and environmental ravages (in particular widespread soil erosion), which are being wreaked as a result of this dictatorship.⁶⁸ This is why he rejects all messianic endings, most common in the work of Roumain, where positive heroes are presented as imitable examples for the community, and by extension the reader, to follow. Frankétienne himself is clearly a man of the left, and his work attests to this. He was also a member of the *Parti communiste* as a young man, but left the party very early on in his literary career, mainly because of his disillusionment with its then leader, Roger Mercier, who was implicated in a string of political assassinations.⁶⁹ Thus, the liberating process of dezombification is not envisaged as a clearly socialist revolution.

⁶⁷ Jean-Paul Sartre, *Qu'est-ce que la littérature?* (Paris: Gallimard, 1948) pp. 334, 343.

⁶⁸ It is because of this extremely dark situation that Frankétienne refuses to join Jacques Stéphen Alexis's celebrations of lush Haitian countryside. There will be more on this in chapter two below.

⁶⁹ Frankétienne discussed this in my interview with him. Douglas, Unpublished Interview with Frankétienne.

Other aspects in *Dézafi* and *Les Affres* also do not comply with the Sartrean concept of a *littérature engagée*. Most notably, the liberating by salt at the end of *Dézafi* and *Les Affres* has a rather ambiguous trigger: the zombies do not liberate themselves, instead it is the bòkò's daughter Sultana who takes the decision to administer salt to Clodonis. Furthermore, she does this for entirely selfish reasons — Clodonis is the object of her affections, but remains unresponsive to her caresses in his vegetative, zombified state — and not out of any commiseration for the plight of the zombies. In *Les Affres*, as I have argued above, Frankétienne also universalizes the zombie metaphor to the point where it could refer to any exploitation by any tyrannical ruler anywhere in the world, in addition to its applicability to the Haitian context.

Most of all, Frankétienne rejects the preference Sartre implies in *Qu'est-ce que la littérature?* for a language which is unembellished, and with which the most urgent issues of the time can be expressed.⁷⁰ Rather, Frankétienne's work in general displays 'les harmonies obscures qui résonnent autour d'eux et qui sont faites de sens vagues en contradiction avec la signification claire' of the poetic prose which Sartre so dislikes.⁷¹ When the imperatives and references to action cited above are examined, this type of poetic language is clearly manifested in the additions of *Les Affres*. According to Sartre, the function of a writer 'est d'appeler un chat un chat'.⁷² On one level, this is not possible for Frankétienne writing in the context of 1970s Haiti because a shroud of symbolism and allegory is needed to escape the censors.⁷³ But Frankétienne has actually perpetuated and amplified the use of symbolism, aesthetic paronomasia, and explorations of sound in his later work even after the fall of Duvalierian rule.⁷⁴ Frankétienne himself describes all his work as aesthetically

⁷⁰ See Sartre, *Qu'est-ce que la littérature?*, pp. 341–42.

⁷¹ Ibid., p. 341.

⁷² Ibid., p. 341.

⁷³ See Jonassaint, 'D'un exemplaire créateur souterrain', pp. 266–69; Joseph Ferdinand, 'Doctrines littéraires et climats politiques sous les Duvalier', in *Écrire en pays assiégé* (see Sourieau and Balutansky, above), pp. 193–229 (pp. 195–98, 215–21, 224–27).

⁷⁴ As Frankétienne has explained in an interview, he has maintained his 'parti pris esthétique' even after the end of Duvalier's rule. Jonassaint, 'D'un exemplaire créateur souterrain', p. 269.

engaged first and foremost, but this is not 'pure literature' in Sartre's sense of a writer's disinterest from his situation.⁷⁵

As was stressed in the introduction to this thesis, Frankétienne's work does engage very much with its Haitian context. This is also illustrated by many of the additions made throughout *Les Affres*, which repeatedly draw attention to the dire situation of poverty in rural parts of Haiti, for example:

Les paysans de Ravine-Sèche se nourrissent de feuilles et de racines pendant la morte-saison. (*Les Affres*, p. 132)

[...] les innombrables paysans sans terre de Bois-Neuf se nourrissent de poussière et de vent. (*Les Affres*, p. 142)

Mais le pain manque chaque jour. La faim élargit l'espace de la douleur. (*Les Affres*, p. 192)

And while Frankétienne does not propose any specific course of action, the multiple references to action he adds throughout *Les Affres* do give greater prominence to the urgent need to act. Instead of outlining the path of action to take, he adds series of questions, such as:

Comment faire sauter les verrous de la nuit, si les zombis n'ont jamais manifesté de tendance à rébellion? (*Les Affres*, p. 110)

Quels sont les véritables auteurs du crime? (*Les Affres*, p. 146)

Comment dissoudre l'interrogation des pierres tourmentées de soleil? (*Les Affres*, p. 152)

Qu'allons-nous tenter sans ailes et sans voix devant la nuit infranchissable? (*Les Affres*, p. 155)

The insistence of the constant questioning calls for a decision to be made so that the action undertaken can be successful and directed against the correct culprits.

⁷⁵ Douglas, Unpublished Interview with Frankétienne.

It is this need for resolution of a carefully planned strategy which is emphasized the most in the additions to do with action:

[L'oreille attentive], nous percevons une voix de femme qui nous envoûte; elle nous parle d'une histoire de grossesse douloureuse [supportée avec amour et patience]. (*Les Affres*, p. 140)

À peine sortis des limbes de la nuit, prenons garde que la lumière ne nous dévore les yeux. L'espoir se perd et se retrouve [...] le désir s'embrase dans l'imaginaire. (*Les Affres*, p. 170)

Méfions-nous des paroles lancées par les charmeurs de serpents et les presdigitateurs. (*Les Affres*, p. 175)

Nous rassemblons nos connaissances guerrières. (*Les Affres*, p. 180)

Nous recherchons le point d'impact et de complicité pour rehausser la fête initiatrice. [...]. Nous continuons à marcher, cachés derrière notre visage, changeant de temps en temps d'ombre et de masque. (*Les Affres*, p. 188)

Il est indispensable que nous nous unissions aux paysans de la région pour suivre ensemble un seul chemin, celui de la liberté pour tous. [...] il est urgent que, les uns et les autres, nous formions un front uni pour écraser ce soir même la tête du serpent. (*Les Affres*, p. 221)

Emphasized in this way throughout *Les Affres* as a whole, as in the 'zombi' glossary entry and the first passage examined in this chapter, is the urgent need for a collective *strategy*, to combine forces and act together. Above all, these additions advocate patience and prudence: the need to be wary; to follow the patient wait of the pregnant woman as an example; and to keep their plans of action secret in order for them to be successful. It is, I would argue, in this new stress on the need to think carefully before acting that the shift in thematic emphasis from *Dézafi* to *Les Affres* is most apparent.

Consciousness, strategy, and collective action, which can all be observed when the hypotext and the hypertext are compared very closely, constitute the main transformations of the zombie theme in *Les Affres*. Ultimately, *Les Affres* is very closely related to *Dézafi*. In it, Frankétienne does deploy many strategies of creative

translation, often conveying similar words and expressions in French as in Creole. Nevertheless, I would argue that the considerable changes in thematic emphasis noted here demonstrate that *Les Affres* is much more than a translation of *Dézafi*. These new accents conferred onto *Dézafi*'s existing themes cannot be explained in terms of inherent differences between the French and Creole languages. Thus, they give me more solid grounds than mere identification of a process of addition and amplification alone, on which to argue that *Les Affres* should be considered as an autonomous creation, and as the point at which Frankétienne's practice of rewriting is born.

Rewriting in the Dosou Text: *Dezafi* (2002)

Another important layer of rewriting up to now overlooked by critics, or else lumped together with *Dézafi* (1975) as a simple re-edition of that text, is *Dezafi* (2002). As mentioned at the beginning of the chapter, the only transformation explicitly referred to anywhere in the paratext of *Dezafi* [2] is the change to the new Haitian Creole orthography. By analyzing the same passages examined in the last part of this chapter, I want to demonstrate that, beyond the modified spellings, the text itself has been subjected to comparable transformational processes to those at work throughout the rewriting of *Dézafi* [1] in *Les Affres*. A cursory glance at *Dezafi* [2] already indicates that much has been altered: the layout has been entirely transformed, and the text is longer, denser, and visibly on a par with *Les Affres*'s augmentation of *Dézafi* [1].

I call *Dezafi* [2] the *dosou* text because it is the third element which rewrites both of its hypotexts from the 1970s. It confirms retrospectively *Les Affres*'s status as Frankétienne's first rewriting because, in the same language as the original hypotext *Dézafi* [1], it follows the dominant tendency of amplification noted in *Les Affres*, and also adds new thematic emphasis, adjectives and adverbs in a comparable manner.

Unlike *Les Affres*, it is incontrovertibly a rewriting because there is no element of interlinguistic or intercultural transfer. Consequently, it is far easier to ascertain what exactly has been added between *Dézafi* [1] and *Dezafi* [2]. As none of the additions can be explained away as necessary for sense, as could often be the case in *Les Affres*, the principle of accumulation of additions in Frankétienne's practice of rewriting his own texts emerges unmistakably from *Dezafi* [2]. Part of my purpose, then, in this section of the chapter is to show that very similar types of additions have been made throughout this subsequent rewriting *Dezafi* [2], therefore substantiating my claim that Frankétienne's practice of rewriting was born in 1979 with *Les Affres*. Nevertheless, I also want to demonstrate that, in addition to reflecting back to changes made in *Les Affres*, *Dezafi* [2] diverges from *both* of its hypotexts, indicating some of the ways in which Frankétienne's practice of rewriting has evolved from 1979 to this, his latest rewriting in 2002. To do this, I consider the different ways in which the two passages already analyzed are transformed in *Dezafi* [2]. Finally, I examine the highly significant changes made to a third passage — the final pages of *Dézafi* [1] – *Les Affres* – *Dezafi* [2].

In order to compare the passages from *Dezafi* [2] with those from *Dézafi* [1], I identify all the additions in red and place them between square brackets. This is to distinguish them clearly from the text carried straight over from the hypotext, marked in black ink, where the only changes are to spelling. When comparing the three passages using this superimposition technique, I follow the orthography of the 2002 version.

All three versions of the first passage from *Dézafi* [1], *Les Affres* and *Dezafi* [2] have been included in the appendix on pp. 4–6. The additions made in *Dezafi* [2] to the first passage can be superimposed over the text of *Dézafi* [1] as follows:

Dòmi leve gade rele mache manje lanbe [niche] tate soufle tonbe kouri [joure
babye] rale jounen grangou (*Dézafi* [2], p. 12, corresponding to *Dezafi* [1], p. 9
and *Les Affres*, p. 1)

In this first part of the passage, we see that *Dezafi* [2] has expanded *Dézafi* [1] to a far lesser extent than *Les Affres*, where each of these verbs was expanded to form its own sentence. But like *Les Affres*'s expansion, new verbs are added to this sequence: 'niche', 'joure' and 'babye'. The first of these additions 'niche' means to lick and this is also the meaning of the preceding word 'lanbe'. Throughout *Dezafi* [2], such pleonastic additions are frequently found where words with the same meaning are juxtaposed, amplifying what is described. Here, the accumulation of verbs meaning 'to lick' conveys a similar magnification to that added by the adverb in *Les Affres*: 'Lécher d'appétit' (my emphasis). The other additions made here are also pleonastic: 'joure' means to swear and 'babye' means to complain. As both terms repeat the idea of swearing or grumbling, the cumulative effect of these pleonastic additions makes the long list of actions more hyperbolic and puts greater emphasis on dissenting voices than in *Dézafi* [1]. These are different types of additions to those introduced by *Les Affres* and they obviously produce a different effect. But we see already in these first lines of the passage that the same process of amplification which we identified in *Les Affres* is also at work here.

The layout of what follows in '**Pale/depale...miyètmoso**' has been radically altered by *Dezafi* [2], although no additions or changes have been made to the actual text of *Dézafi* [1] as is the case in *Les Affres*. This transmodalisation is most obvious in the introduction of larger bold font. In *Dezafi* [2], as this instance indicates, the bold font calls attention to different portions of the text. An important feature of the use of the bold font in *Dezafi* [2] is that the size of it varies considerably throughout the text, thus adding different degrees of emphasis to what is emboldened. Another layer of emphasis is also added by capitalization of a few of these passages in bold, thus drawing yet more attention to those particular words.

In this passage, the prominence given to these words by the bold font in which they were written is also added to by important changes of presentation. We see that the sentences are divided up to each take one line of text. ‘**Lang lou**’ is justified to the right and the sentence ‘Lang koupé miyèt-moso’ is here divided up vertically, with ‘**miyètmoso**’ given its own line. One important addition in *Dezafi* [2] is the addition of the slash in ‘**Pale/depale**’. This is symptomatic of what I term a *slashifying* process in *Dezafi* [2] as a whole, whereby slashes are added to passages where previously there were none or very few. The slashes here do not indicate alternatives or sentence breaks; instead in *Dezafi* [2] as a whole, the ‘slashifying’ process appears to bring the two terms closer together, and is used to create an effect of intense accumulation, whereby the passages of text joined by slashes create a cumulative build-up, similar to that produced by pleonasm.

In the remainder of the first passage, the following additions have been made in *Dezafi* [2]:

Vant plen. [Vant vid.] Trip kòde. Swaf dlo. [Swaf lanmou. Anvi solèy. Anvi limyè. Reve zetwal. Reve fanm siwolin. Reve boul dayinaflo k ap woule sanrete lan mèvèy boulozay. Reve vwayaj lasirèndyaman k ap file kannale sou lanmè jouk aziboutou. Imajinen degenn lakansyèl jouk lòtbò zilepadokay. Abiye banda.] Abiye anreleng. Kouche mòksis. Leve [kè] kontan. Griyen dan. [File grandou lan douvanjou. Frape tanbou sou konpa brennzeng. Danse vantdeboutonnen.] Pwomennnen [bouloze] toutouni. Vlope lan ranyon. Gaye lan lanmou [tètkale bounda-ouvè. Anfouye lan madigra rabòday maskawon]. Anfouraye lan [deblozay] lanmò. [Anfoudwaye lan kagoulaw.] Kilès pami nou k ap viv toutbon? Kilès? (*Dezafi* [2], pp. 9–10, corresponding to *Dézafi* [1], pp. 11–12, and *Les Affres*, pp. 1–2)

This part of the passage has been far more noticeably augmented than the first part and the whole passage swells the 52 words of *Dézafi* [1] to 126 words in *Dezafi* [2], which is almost as large an augmentation as in the corresponding passage in *Les Affres*.

As in *Les Affres*, this augmentation is also an *amplification*, and changes *Dézafi* [1] by new emphasis through its many additions. Many of these additions indicate a degree of pleonasm in the rewriting process: often, the first word of the preceding sentence of the original text is repeated to form new sentences in the additions. We see this in the additions of ‘vant’, ‘swaf’, ‘anvi’ and ‘abiye’, which are all repeated twice, and especially ‘reve’, which is repeated four times in the rewritten passage. The new sentences formed by such repetition often form the antithesis of the preceding sentence carried over from the hypotext, for example: ‘Vant plen’ (full stomach), ‘Vant vid’ (empty stomach), ‘Abiye banda’ (dressed elegantly) and ‘Abiye anreleng’ (dressed in rags). What has been added points to extreme poverty and lack of food. With reference only to *Les Affres* and *Dézafi* [1], Beaubrun argues that Frankétienne wanted to highlight Haiti’s problems, such as mass starvation, for a foreign audience in the French version.⁷⁶ But, as we see here, references such as ‘vant vid’ have also been added in the Creole version. In other words, there is the same focus on the insides of the body as in *Les Affres*, giving greater prominence to *nou*’s misery.

In some cases the repetition of a word does not serve to underline extremes, for example, ‘reve’ is repeated four times and ‘anvi’ twice, drawing attention to these verbs. These clusters of words create an added interior focus on dreams, desires and consciousness by accumulating the words ‘anvi’ (desire), ‘reve’ (dream), and ‘imajinen’ (imagine). In these sentences, a desire for light and sun is expressed, drawing further attention to the theme of awakening consciousness in a similar way to many of the additions in *Les Affres*.

This process of accumulation is also discernible in Frankétienne’s increased play with words in the passage from *Dezafi* [2]. He adds ‘anfouye’ and ‘anfoudwaye’ to the passage in the hypertext, both of which sound very similar to the word

⁷⁶ Beaubrun, ‘Lecture critique comparée’ (para. 8 of 17).

‘anfouraye’ carried over from the hypotext, but which have completely different meanings. In the sentence which is taken across from *Dézafi* [1] ‘Anfouraye lan [deblozay] lanmò’ (Buried in the violent quarrels of death), ‘anfouraye’ means to be buried, whereas ‘anfouye’ and ‘anfoudwaye’ mean to misplace / to be misplaced or lost, and to ruin someone respectively. Using this technique, Frankétienne can play with the sounds of words, introducing variations of only one or two letters, which are capable of transforming the meanings of the words significantly. Such wordplay is a tendency most evident in his most recent work from the 1990s onwards, which abounds with similar examples of paronomasia.

Many of the additions added here have a hyperbolizing effect on the original passage from the hypotext. The addition of ‘deblozay’ (violent quarrel) intensifies the rest of the sentence, while the references to carnival in the added sentences beginning with ‘anfouye’ and ‘anfoudwaye’ also have a similar hyperbolizing effect on this passage. Both added sentences reflect the negative associations of carnival in Frankétienne’s later rewritings, most notably in *Les Métamorphoses* from 1996–7 (see chapter three). In the additions made to this passage from *Dezafi* [2], for example, Frankétienne refers to ‘madigra’ as being ‘rabòday maskawon’. Here, ‘rabòday’ means brimming over, while ‘maskawon’ is another example of the radical transformation which can result from the addition of an extra letter. This portmanteau word blends the meaning of ‘maskarad’ (hypocrisy) with that of ‘makawon’ (ugly), thus adding a double negative to the concept of mardigras. ‘Anfoudwaye lan kagoulaw’ is another clear allusion to carnival, because ‘kagoulaw’ means carnival mask. The accumulative effect of these negative words associated with carnival, hypocrisy, and ugliness, combined with the idea of being ruined inside a mask, serves to suggest that the current political situation in Haiti is like that of a drunken, brawling carnival run and fuelled by masked hypocrites.

These changes reflect the negative manner in which carnival is presented in Frankétienne's *Les Métamorphoses*, written in the interim period between *Les Affres* and *Dezafi* [2], and which was the last rewriting Frankétienne undertook before turning to *Dezafi* [2]. As will be seen in chapter three, *Les Métamorphoses* repeatedly depicts those in power as keeping the people in as carnival-fuelled and inebriated a state as possible, in order for their decadent and dastardly regimes to maintain total power over them. The unthinking aspect of drunken total abandon is also added to this passage from *Dezafi* [2], for example 'tètkale bounda-ouvè' (stupid fool with your bum fully exposed) adds to the scatological content of the passage, whereas 'Frape tanbou sou konpa brennzeng' (Beat the drum to a drunken Compas beat) and 'Danse vantdeboutonnen' (Dance to let it all out) reinforce the idea of drunken revelry. In addition, 'vantdeboutonnen' also implies the idea of vomiting, as it literally means 'to unbutton the stomach'. This, in turn, implies a scatological process by which everything is turned upside-down and the extremes are reversed. These negative allusions to carnival are not carried as far in *Dezafi* [2] as they are in the additions of *Les Métamorphoses*, but they, along with the added processes of accumulation and wordplay, all suggest the general hyperbolizing and scatologizing trend, which is very noticeably at work in Frankétienne's rewritings after *Les Affres* from the 1990s — *Mûr à crever* (1995), *Ultravocal* (1995) and *Les Métamorphoses* (1996–7).

The second passage to be examined is *Dezafi* [2], pp. 270–71, which corresponds to *Dézafi* [1], pp. 281–82, and *Les Affres*, pp. 207–8. All three versions of this passage have been included in the appendix on pp. 7–9. Unlike the first passage, no text at all is added to the second passage in *Dezafi* [2]. Here, comparison of *Les Affres* with *Dézafi* [1] reveals that the French version transforms the Creole passage both visually and thematically. There are no additions of any kind, but a radical transformation of the layout has clearly taken place. As in *Les Affres*, a *degraphicization* of the symbols of the coffin and cross of *Dézafi* [1] is evident; both

are done away with, but unlike the transformations of *Les Affres* where these images are transposed into words, the actual text of *Dézafi* [1] is not altered in any way in *Dezafi* [2].

Bold font is used throughout *Dezafi* [2] to call attention to various portions of the text and, unlike in *Les Affres*, there are different font sizes for the parts which are in emboldened text in order to highlight to different degrees. The second passage from *Dezafi* [2] has clearly been emphasized in precisely these ways. Not only is it presented in some of the largest font of the passage (although not the largest of *Dezafi* [2] as a whole), it is also capitalized to make the text stand out. As in *Les Affres*, the diagonal text has been horizontalized, but overall the same text in capitals and a larger, bolder font is here arranged in a more vertical pattern than in either *Dézafi* [1] or *Les Affres*. For example: ‘*Kalfou-tinginding miromiba!*’ have a line each in *Dezafi* [2] and the exclamation mark is turned into a full stop. Where in the original there is a sentence break indicated between parts of the text, this break is respected in the vertical arrangement of *Dezafi* [2] and transposed into a new line and an indentation for every new sentence.

**NOU GADE ANWO.
NOU GADE ANBA.
N AP JANBE KAN-
MENM.**

Here, we see that, in each case, the three suspension points have been replaced by normal full stops, and full stops have also been added to parts of the text where there were none previously, for example after ‘**MAYI PILE**’. Thus, all the text from p. 281 of *Dézafi* [1] has been put together in a vertical arrangement, and the text from p. 282 of *Dézafi* [1] has also been incorporated into the same block of text, which no longer has a page to itself. The parentheses around ‘(Bay-kou [...] mak sonjé)’ have also been done away with in *Dézafi* [2], and the punctuation and arrangement of the two sentences have also been altered to fit the vertical pattern of the rest of the

passage. But unlike *Les Affres*, *Dezafi* [2] respects the original order of the text which comes on p.281 followed by the text which comes on p.282, whereas *Les Affres* displaces the text on p.282 to come before the portion of text originally on p.281 of *Dézafi* [1]. This passage in *Dezafi* [2] thus demonstrates maximal transformation despite not altering the actual words of the text in any way.

The ending is where the largest and most important additions have been made in *Dezafi* [2]. This is also where additions most similar to those made by *Les Affres* in its transformation of the ending of *Dezafi* [1] have been made. As in all Frankétienne texts, characterization and plot are deliberately vague. Spirals of fragmented, far from complete anecdotes are interspersed with abstract passages, and it is never clear what the full story is. Jérôme, who is presented as a fugitive — presumably from the dictatorship — addresses the assembled group at the end of all three versions. Both *Les Affres* and *Dezafi* [2] add long passages to Jérôme's address to the peasants and the *bois-nouveaux* (the former zombies who have regained their consciousness). The conspicuous position of these additions at the end of the text gives them particular prominence. This third passage is from *Dezafi* [2], pp. 294–95, which corresponds to *Les Affres*, pp. 226–27, and *Dézafi* [1], pp. 311–12. All three versions of the final pages have been included in the appendix on pp. 10-12. In what follows, I show that, in many ways, the gist of the additions made to the passage in *Dezafi* [2] is similar to those made in *Les Affres*, but I also underline important ways in which their versions of Jérôme's speech differ. These important differences will highlight the different emphases of rewriting between *Les Affres*, which was written four years after *Dézafi* [1], and *Dezafi* [2], which was written almost three decades after *Dézafi* [1].

The most important additions in *Dezafi* [2] are to be found at the end from 'Ban mwen yon tichans [...] Nou fèk kare goumen'. In contrast to what is added at the end of *Les Affres*, none of the additions made to this passage in *Dezafi* [2] are in the third

person, nor do they focus on the tone of Jérôme's virile voice or on the crowd's collective reaction in any way. Instead, *Dezafi* [2] carries straight on with the first-person address which was started in *Dézaï* [1], although the first sentence of these additions 'Ban mwen yon tichans pale ak nou' (give me a little chance to speak with you) does suggest that Jérôme is speaking over a great deal of commotion as expressed by 'des chahuts' in *Les Affres*.

In the French version, Jérôme does say 'D'avoir vécu comme un lâche dans l'obscurité et le silence, je suis peu digne d'annoncer à la tribu les premières percées de l'aube', but in *Dezafi* [2] Jérôme's sense of unworthiness is flagged up in the second sentence of the additions: 'Mwenmenm Jewòm, mwen t ap viv lan fènwa tankou yon kapon, pi mal pase yon zombi' (As for me, Jewòm, I have been living in the darkness like a coward, worse than a zombie). Here he underlines that although he was an opponent of Saintil, he spent all of his time hiding in an attic so as not to be caught. By saying that he was worse than a zombie, he is also drawing analogies between cowards, zombies, and slaves, and stressing that they all share the same zombie-like condition as long-suffering and submissive beings put to work by cruel masters.

Jérôme describes his act of hiding in an attic as cowardly: 'Mwen pase egzistans mwen ap kabicha lan yon galata' (I spent my whole existence hiding in an attic). A similar analogy between inactivity and an overly long unconscious sleep is also made in the French version where Jérôme says: 'Nous avons déjà trop dormi; nous venons à peine de nous réveiller'. In *Dezafi* [2], the night metaphor is not as extended as it is in the French version, but what we see through the focus in *Dezafi* [2] on Jérôme's feeling of unworthiness is that he feels this way precisely because he associates his inaction with negative qualities such as lack of consciousness and unreflexivity.

Unlike in the French version, Jérôme in *Dezafi* [2] does not include himself in this *nou*. In Creole, *nou* corresponds to both the first person plural ‘nous’ in French, and the second person plural ‘vous’. At this point in *Dezafi* [2], Jérôme is clearly using *nou* in its ‘vous’ sense. He repeatedly stresses his gratitude to the *nou* / ‘vous’ to thank them for their *action*, whereas he himself did nothing from his attic.

In the French version, Jérôme does say that he is not really worthy of addressing such a crowd ‘je suis peu digne...’ and in *Dezafi* [2], this is extended to emphasize his sense of unworthiness, but he asks specifically for the *nou* / ‘vous’ to accept him as their ‘bòkote’ or leader. In the French version, this issue of the need for a leader is not touched upon, only the need for collective endeavour. In *Dezafi* [2], the need for collective struggle is also emphasized ‘Anvi nou lan men nou; li pa lan men pèsonn’ (our [here in the sense of ‘nous’] desire is in our hands and not in the hands of a single person). But by then talking of his desire to be their leader, Jérôme implies that they need a person to coordinate this collective *nou* in order to all work together in the same direction.

In *Dézafi* [1], there is already the sense that much remained to be done, in particular in the two sentences: ‘Vouayaj-la long. Vouyaj-la ka diré pliziè rékòt ak anpil ralé-minnin-vini’ (The journey is long. The journey could last several harvests with many false starts), but in *Dezafi* [2], this is pleonastically added to by several other sentences, which nevertheless slightly transfer the stress: ‘Batay la *panko* fini’ (the battle is *not yet* over, my emphasis) and ‘Nou *fèk* kare goumen’ (we have *only just* begun, my emphases). In particular, the words ‘*fèk*’ (used in the same sense as the French ‘venir de’, to have just done something) and ‘*panko*’ added in this 2002 edition of *Dezafi* suggest that much still remains to be done in 2002.

This is also suggested by a later pleonastic addition: ‘*Dezafi* pa fini’ (The cockfight is not over), which is added alongside, and which obviously has a similar sense to the

original sentences of *Dézafi* [1] ‘Dézafi pa janm fini. Dézafi pa gin bout’ (The cockfight is never finished. There is no end to the cockfight.) In *Dezafi* [2], the present participle marker ‘ap’ is added to the first of these sentences to form ‘Dezafi p ap janm fini’ (The cockfight *is* never-ending, my emphasis). These three sentences combine to suggest that in 2002 the *Dezafi is still continuing*, nothing has changed, and the need to continue fighting is just as great in 2002 as it was in 1975.

Thus, it is particularly in the final pages of *Dezafi* [2] that we see most clearly ways in which the rewriting of *Dézafi* [1] differs significantly in certain respects from *Les Affres*’s transformations of the same hypotext. From the much later position of 2002, the additions made throughout *Dezafi* [2] draw particular attention to the validity of the text’s symbolism — the cockfights as metaphors for struggle and the zombie theme — for the situation in Haiti in 2002, almost thirty years since the publication of *Dézafi* [1]. To this, I would also add that it is because of this much later 2002 vantage point that Frankétienne changes the emphasis at the end of *Dezafi* [2] in ways which are markedly different from the additions made in *Les Affres*. As has been noted, the most striking contrast between the two rewritings is that *Dezafi* [2] stresses the need for effective guidance from a leader in order to coordinate the action, in addition to following *Les Affres* in highlighting the need for an action which is collective and well planned. This change of emphasis is due, at least in part, to the fact that both *Dézafi* [1] and *Les Affres* were written in the 1970s during the Duvalierian dictatorship, whereas *Dezafi* [2] was written in 2002, sixteen years after the overthrow of Jean-Claude ‘Baby Doc’ Duvalier in 1986. Added several times throughout *Dezafi* [2], we find the verb ‘dechouke’ and the noun ‘dechoukay’, words which do not feature in either of the hypotexts from the 1970s. These are key additions because ‘déchouage’ is the term used to refer to the process which took place after the end of the dictatorship. ‘Déchouage’ means ‘uprooting’, and the name suggests an overthrow of everything associated with the government. In practice, however, ‘déchouage’ came to be popularly associated with disorganized,

uncurbed, widespread, and frequently gratuitous violence.⁷⁷ This is why, post-*déchouage*, Frankétienne emphasizes that the action must lead in a particular direction, in addition to being strategically well planned.

In his reinterpretation of *Dézafi* [1] after the overthrow of Jean-Claude Duvalier, Laroche argues that it is vital to '[r]elire *Dézafi* et le situer dans un contexte nouveau élargi'.⁷⁸ This is precisely what Laroche himself does in his 1987 article '*Dézafi* après Duvalier' where he rereads *Dézafi* 'sous le nouvel éclairage' of a post-Duvalier and post-*déchouage* situation from which the political aspects of *Dézafi* can be discussed more explicitly than before. But he argues that *Dézafi* renews itself in new contexts, and should be reread at the end of the 1980s in the light of other recent events and the works of other contemporary writers, including Frankétienne's own subsequent œuvres.⁷⁹ This is what Frankétienne himself has done when he rewrites *Dézafi* [1] in *Les Affres*: he adapts the symbolism of the zombie metaphor to a new more universal context of slavery and exploitation. As for the changes made at the end of *Dezafi* [2], they reflect more conspicuously changes in political circumstances from 1975 to 2002, and they also bring the work up to date by showing its relevance to the current situation in Haiti in 2002, stressing that the need for 'dezombification' persists long after the end of the Duvaliers' rule. *Dezafi* [2] comes at the end of a spate of rewritings from the mid-1990s to the present, and, as will be seen below in chapter two, his very first literary texts *Mûr à crever* and *Ultravocal* are similarly renewed from a post-Duvalier perspective after the same period of almost thirty years. This is also the case in Frankétienne's rewriting where not as much time has elapsed between the hypotext and the hypertext. In chapter three, I examine ways in which Frankétienne's *Les Métamorphoses de l'oiseau schizophone*, a 1996–7 rewriting of his 1993 text *L'Oiseau schizophone*, reflects on events in Haiti which

⁷⁷ See James Ferguson, *Papa Doc, Baby Doc: Haiti and the Duvaliers* (Basil Blackwell: Oxford, 1987), pp. 134–35.

⁷⁸ Laroche, '*Dézafi* après Duvalier', p. 107.

⁷⁹ *Ibid.*, pp. 106–7.

have taken place in the interim, while he is rewriting *L'Oiseau schizophone*: most notably, coups d'état, blockades and embargoes against Haiti, and the American military intervention in 1994. Prominent in *Dezafi* [2], therefore, is a tendency of renewing the contextual relevance of his works, which can already be detected in his earliest rewriting *Les Affres* from 1979, but which is brought out more strongly in his subsequent rewritings of the 1990s–2000s.

In the concluding part of this chapter, I shall briefly indicate the main ways in which the additions of *Dezafi* [2] follow the spirit of those made throughout *Les Affres*. The fact that the changes are so similar supports my argument in the first part of this chapter that the transformations in *Les Affres* go far beyond translation into the realm of rewriting, and that *Les Affres* marks the start of Frankétienne's practice of rewriting his own texts. But, I also want to show that what has been added throughout *Dezafi* [2] reveals several key subsequent developments in Frankétienne's rewriting since the birth of that practice in 1979 with *Les Affres*.

Many additions in *Dezafi* [2] give a new emphasis which is similar to that found in *Les Affres*. Most notably, the focus shifts inwards to focus on the internal organs. Repeatedly, the expressions 'jouk lan nannan' (right inside), 'jouk lan mwèl' (right to the marrow), and 'jouk lan zo' (right to the bone) have been added, as well as numerous added references to *nou*'s 'trip', 'zantray', 'boyò' (all meaning 'guts'), and brains (sèvèl). The pain experienced internally serves as an indicator of *nou*'s suffering, which is also expressed hyperbolically in the additions:

Nou anba tray madichon de venn kòde. (We are writhing in pain from suffering, curses, and bad luck. *Dezafi* [2], p. 19)
 anba chay pwasenkant (under a massively heavy burden, *Dezafi* [2], p. 103)
 kolik mizère (wretched abdominal cramps, *Dezafi* [2], p. 112)
 Chay [pwasenkant donmaje nous kokobe] nou (A huge burden harms and cripples us, *Dezafi* [2], p. 193)

Beaubrun argues that the added focus in *Les Affres* on the poverty of people in rural parts of Haiti in particular is intended for a foreign audience, but we see here that Frankétienne also engages with these issues in *Dezafi* [2].

As in *Les Affres*, strings of questions have been added:

Ki sa n ap chèche? (What are we looking for? *Dezafi* [2], p. 12)
Ki jou n a rive wè limyè? (When shall we manage to see the light? *Dezafi* [2], p. 30)
Kibò la verite boujonnen? Kibò la verite donnen? (Where is truth budding? Where does truth persist? *Dezafi* [2], p. 143)
Poukisa kè nou sou biskèt? (Why are we so anxious? *Dezafi* [2], p. 159)
Kilès k ap dechikete lòt? [Kilès k ap defresiye lòt? Kilès k ap defifare lòt? Kilès k ap dechalbore lòt? Kilès k ap defalkatcha lòt?] (Who is feeding of his fellow man? Who is ripping another to shreds? Who is demolishing another person? Who is disembowelling someone? *Dezafi* [2], p. 172)
Ki longè chemen nou rete? (How much further do we have to go? *Dezafi* [2], p. 253)

These insistent questions demand an answer or action, as do the first person plural imperatives which have been added everywhere throughout *Dezafi* [2], as they have in *Les Affres*:

Annou appran gade [lwen! Annou appran tande byen!] (Let us learn to see far ahead! Let us learn to listen well! *Dezafi* [2], p. 45)
[...] kale jè ou pou wè kote lavi fè jwen. (keep your eyes peeled to look for signs of life. *Dezafi* [2], p. 64)
[...] [nou dwe] fougonnen dife a pou li pa mouri (we need to fan the fire so that it does not go out, *Dezafi* [2], p. 149)
Annou bat ténèb alantou simitye! (Let us fight the darkness around the cemetery, *Dezafi* [2], p. 247)

Dezafi [2] also follows *Les Affres*'s more universal comparative understanding of what constitutes a zombie, as well as following its focus on the need for consciousness. In *Dezafi* [2], it is one of the characters, Jérôme, who likens his cowardice and inaction to the condition of the zombie:

Ofon nou tout se zombi. Mwenmenmtou, mwen se yon zombi. Depi zan, m ap viv kache lan yon galata. Mwen wont tèt mwen. (Really all of us are zombies. Me too, I am a zombie. For years, I have been living in an attic. I am ashamed of myself. *Dezafi* [2], p. 97)

Mwen pas tante anyen pou mwen sòti deyò. [...]. Mwen wont tèt mwen. Gendelè mwen anvi touye tèt mwen. (I have not tried anything to get outside. [...] I am ashamed of myself. There are times when I want to kill myself. *Dezafi* [2], p. 160)

Thus, *Dezafi* [2] transforms *Dézafi* [1] in a very similar way to *Les Affres*. In Frankétienne's subsequent rewritings including *Dezafi* [2], he has continued to rewrite along the lines first indicated in *Les Affres*'s transformation of *Dézafi* [1], by amplifying the hypotext through massive addition, the formation of new questions, and changes to thematic focus.

But *Dezafi* [2] also reflects later developments in Frankétienne's practice of rewriting. Sometimes *Dezafi* [2] brings out similar themes to *Les Affres*, but does so by using an aesthetic technique from Frankétienne's later rewritings of the 1990s to 2000s. Most notably, Frankétienne plays more with words in a manner which recalls *Les Métamorphoses* in particular. Often from a single line of original text from *Dézafi* [1] he multiplies anaphoric sequences, many of which are variants on the theme of 'memwa' (memory):

memwa nou anfouye (our memory is distraught)
 [memwa nou anfouraye (our memory is ruined)
 memwa nou fann pakanpak (our memory is split through and through)
 memwa nou defalke (our memory is demolished)
 memwa nou kraze miyètmoso (our memory is broken into tiny pieces)
 memwa nou fonn (our memory is melting)
 memwa nou vapore.] (our memory is evaporating. *Dezafi* [2], p. 66)

Here, attention is drawn to the unconsciousness of the zombified *nou*, as it is in *Les Affres*, but a technique of intense accumulation has been used, for which *Les Affres* does not have an equivalent. Anaphoric sequences like the one above contribute to the pleonastic effect of many of the additions throughout *Dezafi* [2], and which were

noted in the first passage drawn from that text. The multitude of anaphoric sequences beginning with ‘memwa nou’ forcefully reinforces the lack of autonomous thinking.

The effect of accumulation is further intensified by the hyperbole, which is consistently added in every part of *Dezafi* [2], as it is in Frankétienne’s other later rewritings, such as the 1995 versions of *Mûr à crever* and *Ultravocal*, and particularly *Les Métamorphoses* from 1996–7 (see chapters two, three, and four below). By far the most frequently added expressions throughout *Dezafi* [2] include ‘kokenchenn’, ‘katafal’, ‘yon dividal’, ‘yon flonn’, and ‘anpil’, all of which denote an immense quantity of something. Other hyperbolizing effects are created by numerous additions of the prefix ‘disèt-’, which comes from the expression ‘swasant-disèt fwa disèt fwa’ indicating an infinite measure of something; and ‘pran chè’, another frequently recurring addition, which means ‘to reach its highest point’. Energy is also referred to constantly through allusions to ‘explosyon’ (explosions), ‘zèklè’ (lightning), ‘vòlkan’ (volcanoes), and ‘seziman’ (seizures). All of the additions refer explicitly to the energy which Frankétienne confers onto *Dezafi* [2] through hyperbolizing techniques of accumulation.

Dezafi [2]’s rewriting of *Dézafi* [1] in the context of Frankétienne’s subsequent œuvre is nowhere more apparent than in the way it shifts the focus onto new themes. The influence of *Les Métamorphoses* — the last rewriting Frankétienne undertook in 1996–7 before *Dezafi* [2] — is clear in the latter 2002 rewriting’s added focus on carnival, which, as will be seen below in chapter three, is also a major theme in *Les Métamorphoses*. But the impact of this, Frankétienne’s most major rewriting to date, which will be analyzed in chapter three, is most evident in several added references to ‘bizango’, ‘vlengbendeng’, and ‘zenglendo’, all of which are Haitian secret societies explicitly linked in the popular imagination by one defining characteristic — cannibalism. Along with numerous insertions of the actual term ‘kannibal’ itself,

these terms act as a kind of shorthand to designate as cannibals the evil *yo* (them; 'ils' or 'eux' in French) who are exploiting *nou*. These brief recurring allusions to cannibalism are not, however, as multifaceted or developed into the principal metaphor of *Dezafi* [2], as they are in *Les Métamorphoses* (see chapters three and four below); instead, zombification remains the most important theme in *Dezafi* [2].

In conclusion, then, *Dezafi* [2] looks both backwards and forwards across Frankétienne's practice of rewriting from its beginnings in 1979 with *Les Affres*, through the spate of rewritings in the mid- to late-1990s, to the situation in Haiti at the beginning of the 2000s. From this much later position in 2002, it revisits *Les Affres* by rewriting *Dézafi* [1] in a manner which is very comparable. As in *Les Affres*, adjectives, adverbs, and a general tendency of amplification are also found in abundance in the additions of *Dezafi* [2]. There is an analogous shift of focus in the principal zombie theme to the need for consciousness, decisive action, and recognizing the horrors of unconsciousness. Like *Les Affres*, *Dezafi* [2] draws parallels between various zombie-like situations. Throughout *Dezafi* [2], we also find the deployment of similar techniques to those used in *Les Affres*'s rewriting of *Dézafi* [1]. Most notably, strings of insistent questions and imperatives have been added which appeal to *nou* to act. These parallels between the rewriting in *Les Affres* and *Dezafi* [2] all demonstrate that similar changes to those made in French can also be made in the Creole language. *Dezafi* [2], therefore, confirms retrospectively that *Les Affres* is Frankétienne's first rewriting because it indicates that the changes made in this earlier French version are not just necessary for interlinguistic and intercultural transfer from Creole to French. There is, as I argued in the first part of this chapter, an accumulation throughout *Les Affres* of additions which have no equivalent in the Creole text. But, the principle of accumulation governing Frankétienne's practice of rewriting is unmistakably clearer in the additions of *Dezafi* [2] where the build-up of new swathes of text cannot be attributed to inherent differences between Creole and French. On one level, then, *Dezafi* [2] looks back on

his first rewriting *Les Affres*, but it also imbues *Dézafi* [1] with some of the principal thematic and aesthetic features which have come to characterize his rewriting as he has developed this practice since 1979: most notably, its thematic focus on cannibalism and carnival, and the frequent addition of wordplay recall the predominant tendencies in his rewriting in *Les Métamorphoses*, which will be examined in chapter three.

***Mûr à crever* (1968) – *Mûr à crever* (1995); *Ultravocal* (1972) – *Ultravocal* (1995)**

Chapter 2

Renewing the First Works

In this chapter, I examine Frankétienne's rewriting of his very first book-length literary texts, *Mûr à crever* (1968) and *Ultravocal* (1972) in the 1995 versions of these texts.¹ To an even greater extent than *Dezafi* [2] from 2002, what has been added in the revised editions of *Mûr à crever* and *Ultravocal* after approximately the same period of thirty years offers a fascinating insight into how Frankétienne's ideas have evolved in the interim, in particular his all-important notion of the Spiral which has guided him throughout all of his artistic production since 1968. My main aim here is to demonstrate that Frankétienne renews his first works by elaborating further his very first formulations to do with the Spiral, and by updating political allusions in both hypotexts from a post-Duvalier position in a way which reflects recent political and social developments in Haiti. Rewriting itself is also presented explicitly as a means of revitalizing the earlier texts through fresh hypertextual additions. Among these new additions, I have identified the important role of linguistic energy/hyperbolization and deciphering as both themes and processes. It is here that my notion of literary/postcolonial twists becomes apparent: as processes, deciphering and hyperbolization clearly display the 'literariness' of Frankétienne's rewriting, but especially the theme of deciphering is embedded within its Haitian context in general, and the political implications of 'Borlette' (the Haitian national lottery) in particular. It is also in this chapter that I engage most with current Frankétienne scholarship, arguing that the widespread failure to recognize that rewriting has taken

¹ Prior to these texts, Frankétienne published five collections of poetry: *Au Fil du temps* (Port-au-Prince: Imprimerie des Antilles, 1964); *La Marche* (Port-au-Prince: Éditions Panorama, 1964); *Mon côté gauche* (Port-au-Prince: Imprimerie Gaston, 1965); *Vigie de verre* (Port-au-Prince: Imprimerie Gaston, 1965), and *Chevaux de l'avant-jour* (Port-au-Prince: Imprimerie Gaston, 1965).

place has led to some considerable oversights and misattributions of text to the wrong editions.

There has been some excellent criticism on *Mûr à crever* and *Ultravocal* in recent years. As my critical framework for this chapter, I draw particularly on the studies of these two texts by Rafael Lucas, Jean Jonassaint, Philippe Bernard, Anne Douaire and Kaiama Glover. Here I shall focus as they do on those aspects of *Mûr à crever* and *Ultravocal* which are most salient: *Mûr à crever*'s presentation of the Spiral, linguistic energy, degradation, plagues of vermin and other strange beasts, and the depiction of the aptly named character Mac Abre as the incarnation of evil in *Ultravocal*. My approach, however, differs from these previous studies, in that it takes into account the importance of rewriting in the formation of the 1995 versions, and considers the transformation of all these principal features in the hypertext. Until now, most critical studies have tended not to distinguish between the different versions of these texts, either unknowingly as a result of the critic owning only the later versions or the now extremely rare first Haitian editions of these versions; or because a critic is aware that rewriting has taken place but has not made it a central concern of his or her critical work.

The listing of different editions of *Mûr à crever* and *Ultravocal* has normally been confined only to bibliographic information in footnotes, where all later editions following the first ones tend to be recorded as simple re-editions.² In fact, only the most recent editions of these texts, both published in France in 2004, are straightforward re-editions, where the text is exactly the same as in the 1995 Haitian editions. That is why I exclude both of the French 2004 re-editions from my study of rewriting of *Mûr à crever* and *Ultravocal*: no actual rewriting has taken place in them since the 1995 Haitian editions. It is, however, useful to consider them briefly

² This is the case most notably in Douaire, 'La Fascination du mal', p. 83; Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', pp. 35–54; Lucas, 'The Aesthetics of Degradation', p. 73.

here because they will most likely have a considerable impact on the reception of both texts. Compared with the Haitian 1968 and 1972 first editions of *Mûr à crever* and *Ultravocal*, the Haitian 1995 versions have been the easiest to obtain until recently, and most scholarship on these texts to date is based on this later version of the text. As a result of the new French 2004 re-editions, the rewritten text of the 1995 edition is now even more widely circulated than before, but because of significant paratextual changes, which I shall outline briefly here, the importance of rewriting in the formation of these texts risks being ignored by even more critics in the future.

One reason for the lack of recognition of the importance of rewriting is that, unlike *Les Affres* and, to a lesser extent, *Dezafi* [2], there are no paratextual clues at all to draw the reader's attention to the fact that *Ultravocal* has been rewritten, while there is only one such clue in the 1995 edition of *Mûr à crever* positioned in an extremely liminal place — an unobtrusive footnote at the end of an allographic preface written by the publisher Rodney Saint-Eloi, where he notes: 'Cette réédition, la première, est revue et corrigée. L'auteur a tenté une expérience de ré-écriture qui transforme sensiblement le texte original.'³ Allographic paratextual elements generally have a particularly limited lifespan, as Genette observes in *Seuils*.⁴ Prefaces written by someone who is not the author tend to be multiplied from one edition to the next with an allographic preface written on the occasion of a new edition often replacing the one from the previous edition. It is precisely in this way that the preface by Saint-Eloi and the text *Mûr à crever* have parted company since 1995: his preface has been substituted by one written by Rafael Lucas for the French 2004 re-edition in which Lucas makes no reference at all to the rewriting which, as I shall demonstrate, is such an important constituent in the evolution from the 1968 version to the 1995 one. Among Frankétienne critics, only Philippe Bernard has acknowledged that rewriting

³ Rodney Saint-Eloi, 'Présentation', in Frankétienne, *Mûr à crever* (Port-au-Prince: Editions Mémoire, 1995), pp. 7–12 (p. 12).

⁴ Gérard Genette, *Seuils* (Paris: Éditions du Seuil, 1987), pp. 150–51.

has taken place in the 1995 editions of *Mûr à crever* and *Ultravocal* in a couple of scattered allusions without listing any of these transformations or studying their effects.⁵ All other critics, whether they are referring to the 1968 and 1972 first editions, the 1995 versions, or the French 2004 re-editions, base their interpretations, either unknowingly or otherwise, on aspects of these texts which are transformed significantly in 1995, and yet they almost never acknowledge the significance of the rewriting which has taken place. This causes problems especially with the interpretation of the political dimensions of *Ultravocal*, as will be seen towards the end of this chapter.

To fill this striking gap in Frankétienne scholarship, I examine, in what follows below, the most obvious ways in which both texts have been considerably transformed through substantial addition in the hypertexts. There are three sections to this chapter. The first two deal with *Mûr à crever* and *Ultravocal* respectively, and in them I demonstrate that these texts' very different frames, which were already prominent in the hypotexts, are brought out far more strongly by significant additions. What is added reflects later developments in Frankétienne's thinking to do with the Spiral, most notably his notion of *écriture quantique*.⁶ His conception of how the Spiral can be applied in practice to the very structure of reading and writing, as well as rewriting the Spiralist work is also further elaborated. Finally, in the third section, I consider how the themes of hyperbolization and deciphering, which are the ones brought out most clearly by the reinforcement of the textual frames, also take on a far greater significance within the context of the rewriting of the whole of *Mûr à crever* and *Ultravocal* more generally. It is particularly in this final section that I engage with the studies of these two texts which form my critical framework for this chapter. By focusing on those aspects of *Mûr à crever* and *Ultravocal* which have

⁵ Philippe Bernard makes only the briefest of allusions to the rewriting that has taken place, and he does so only in some places and not in others. See Bernard, *Rêve et littérature romanesque en Haïti*, p. 207, note 10; Philippe Bernard, 'Notes de lecture', *Notre librairie*, 133 (1998), 111–12 (p. 111).

⁶ See my working definition of *écriture quantique* on pp. 24–25.

received most critical attention to date, I demonstrate that on all these counts, the hypertexts have been made particularly hyperbolic and clear by the additions, to the point where the hyperbolization and deciphering brought out by the individual supplemented frames provide us with an appropriate framework for understanding how Frankétienne has evolved as a writer in the intervening period of some thirty years.⁷

Framing the Transformation of Spiralist Ideas: *Mûr à crever*

In this section on *Mûr à crever*, I examine the transformation in the 1995 version of Frankétienne's presentation of the basic principles of his Spiralist aesthetic. Spiralism is announced most clearly and at greatest length by a page of pre-text facing *Mûr à crever*, and especially through a *mise en abyme* — a writer writing and a reader reading the same book we are reading. It is to this original *mise en abyme* where the main Spiralist ideas are laid out in the hypotext that most of the additions have been made in the hypertext. By demonstrating in the first part of this chapter how the original frame of the *mise en abyme* in the hypotext is developed in the hypertext, I examine ways in which the numerous additions reflect and offer an insight into later developments in Frankétienne's notion of the Spiral, particularly that of *écriture quantique*.⁸

Several other Caribbean writers similarly make science converge with their poetics at around the same time as Frankétienne is elaborating his notion of *écriture quantique*. Most notably, the way in which Édouard Glissant, Antonio Benítez-Rojo and Patrick Chamoiseau draw heavily on Chaos theory offers some interesting pointers to how,

⁷ As in chapter one, I shall refer to the 1968 and 1995 editions of *Mûr à crever* as *Mûr* [1] and *Mûr* [2] respectively, and to the 1972 and 1995 editions of *Ultravocal* as *Ultravocal* [1] and *Ultravocal* [2].

⁸ There is another frame which faces *Mûr à crever* before the text proper (*Mûr* [1], p. 5; *Mûr* [2], p. 13). Unlike the *mise en abyme* at the centre of the text, this initial pre-text is not altered in *Mûr* [2], apart from the substitution of 'signes' for 'lignes', nor does it take on a new significance within the context of the rewriting, as is the case with the barely altered pre-text of *Ultravocal* [2], which will be the subject of the next section of this chapter. Therefore, I do not discuss it here.

in Frankétienne, *écriture quantique* builds on his earlier ideas to do with the Spiral. Glissant's move towards an aesthetic of Chaos leads him to take some of his earlier concepts to a new level, which is also how Frankétienne's *écriture quantique* develops his notion of the Spiral. Glissant's recent concept of *chaos-monde* is based on the erratic behaviour of deterministic systems analyzed in Chaos theory. In his elaboration of *écriture quantique*, Frankétienne shares the main thrust of Glissant's *chaos-monde*, which is also that of Benítez-Rojo's borrowings from Chaos science, namely the particular emphasis on unpredictability, uncertainty, paradoxes, poetic energy and interactions of relations.⁹ Above all, by developing the earlier notion of the Spiral through *écriture quantique* in a way which resembles Glissant's association of the already inherently mobile and open concept of *relation* with *chaos-monde*, Frankétienne, like Glissant, places even more stress on dynamism, movement and poetic force than before.

Spiralisme, a movement formed in the mid-1960s by Frankétienne, René Philoctète and Jean-Claude Fignolé, was the most important literary movement to emerge from Haiti during the dictatorship of François 'Papa Doc' Duvalier and Jean-Claude 'Baby Doc' Duvalier (1957–86). Despite their marked aversion to theorizing, the three Haitian proponents of the Spiral, René Philoctète, Jean-Claude Fignolé, and especially Frankétienne, have spoken at length about the centrality of the Spiral to their œuvre and its significance in articles and interviews.¹⁰ But this notion of the Spiral is best presented by Frankétienne's Spiral texts themselves.

⁹ See the Chaos-inspired passages of Glissant, *Poétique de la Relation* and *Traité du Tout-Monde*. Édouard Glissant, *Poétique de la Relation* (Paris: Gallimard, 1990); Édouard Glissant, *Traité du Tout-Monde* (Paris: Gallimard, 1997). See in particular Édouard Glissant, *Introduction à une poétique du divers* (Paris: Gallimard, 1996) where the word 'imprévisible' features particularly prominently.

¹⁰ See for example Frankétienne's explanation of his notion of the Spiral in a 1992 interview in *Callaloo* where he discusses the importance of spirals to biology, geometry, astronomy, and also points to ways in which he and other writers have applied this dialectical notion to processes of literary creation. See Frankétienne, 'Frankétienne', *Callaloo*, 15.2 (1992), 385–97.

By means of a prominent *mise en abyme* in the middle of the novel *Mûr à crever* (1968), Frankétienne introduces us to his aesthetic of the Spiral through the teachings of the fictional novelist Paulin. Through Paulin's conversations with his alter-ego Raynand, this substitute for Frankétienne justifies his espousal of the Spiral form, provides the reader with an outline of his conception of the Spiral, and indicates how the Spiral form manifests itself in his literary texts. He explains that the Spiral is tantamount to life itself because the Spiral form dominates life and its component structures at every level. Inspired by nature's oft-repeated paradigm, he adopts the literary aesthetic he calls 'genre total' which rejects the validity of literary distinctions between genres such as 'novel', 'play' or 'poem', and instead presents us with all of these in the same work in an attempt to produce an effect of life-like totality. 'Genre total' is presented as the literary equivalent of the Spiral, and therefore as the aesthetic form which best conveys the Spiral in literature because it emulates the potentially infinite and all-encompassing qualities of the Spiral.

As I noted in the previous chapter on the rewriting of *Dézafi* [1] in *Les Affres* and *Dezafi* [2], almost all of the original hypotext is carried over into the hypertext where the original text then tends to be supplemented with swathes of new additions. This is also the case for both *Mûr* [2] and *Ultravocal* [2]. In the rewritten version of *Mûr à crever*, the most significant changes are where Paulin discusses the Spiral and Spiralist writing. That he leaves intact most of the original text in which he first formulated the principles of Spiralism shows that there remains a strong continuum in his aesthetic ideas over a period of some forty years. Nevertheless, the additions to the text within the frame elaborate on the text's original ideas and show how these ideas have been developed throughout Frankétienne's œuvre. Most of the 1995 additions reflect the way in which his thinking on the Spiral has been developed by his much later concept *écriture quantique*, to which he refers for the first time in

L'Oiseau schizophone published two years before the revised edition of *Mûr à crever*.¹¹

Aucun fixisme ne doit entraver la respiration de l'œuvre qui reproduit les élans [accélération et les spasmes] inégaux de la vie. Je prends le pouls de la spirale que j'inscris en graphes, sur le vif de l'écriture. [C'est la pluridimensionnalité au niveau des mots jouant ainsi le rôle de particules d'énergie sonore en mouvement.] (*Mûr* [2], p. 118; *Mûr* [1], p. 90).

Aussi arrive-t-il que j'enclave fréquemment, entre deux points, un unique mot, pour en faire un nouveau genre de phrase plus forte. Plus rapide. Plus évocatrice. Plus riche. C'est la phrase nouvelle. Créée à l'aide d'un seul lexème [qui joue étrangement le rôle d'un noyau instable, en perpétuel éclatement]. (*Mûr* [2], p. 121; *Mûr* [1], p. 93).

Raynand, mon ami, nous vivons dans un monde en pleine métamorphose. Un univers d'incertitudes. La vie elle-même apparaît comme un cinéma d'illusions. La vérité, toujours fugace, se réfugie souvent à l'envers de ce que nous appelons la réalité. Moi, j'ai choisi de pratiquer le paradoxe et l'esthétique de l'aléatoire. (*Mûr* [2], pp. 125–26; *Mûr* [1], p. 96).

L'écriture spiraliste bouscule le temps [et l'espace. C'est une approche esthétique qui tient à la fois de la relativité et de la théorie quantique]. (*Mûr* [2], p. 172; *Mûr* [1], p. 134).

Paulin's teachings on the Spiral are thus supplemented by the explicit reference in the last quotation above to how Frankétienne's Spiralist aesthetic has been influenced by modern physics Quantum and Relativity theories. When Paulin describes the paradoxical and random qualities of his aesthetic, this also recalls Quantum theory, which is characterized at every level by profound paradoxes, inconsistencies and surprising results. He also explains that he treats words as constantly moving particles of energy which interact energetically to create bursts of energy.¹² Much of the second quotation is written in the same short and often ungrammatical sentences, devoid of verbs, characteristic of the style of 'la phrase nouvelle' which Frankétienne

¹¹ As in the previous chapter, additions have been marked in red.

¹² This great influence of ideas from modern physics on Frankétienne's artistic expression has a clear parallel with Joyce's gnosis of science, which he incorporates most conspicuously in the 'Ithaca' episode of *Ulysses* and in *Finnegans Wake*, where references to Herzian waves, complementarity and atomic structure abound, to name but a few examples. Joyce treats letters as photons (quanta of light), and this is echoed in Frankétienne's treatment of words as quanta.

describes in them. It is the energy formed by the rapid succession of this type of sentence which is then reinforced by what is added, for example, one addition likens 'la phrase nouvelle' to an unstable nucleus in a perpetual state of explosion.

This subversive energy of *écriture quantique* is also evoked by the many other added references throughout the revised edition to energy, fire, light and heat: adjectives such as *incandescent*, *effervescent*, and *ardent* are tagged on frequently in the hypertext to the original text, while additions also draw attention to the mass of energy of the universe, conveyed by the Spiral form which dominates it at every level:

[...] un nouvel univers gorgé d'énergie (*Mûr*, 1995, p. 84).

La primauté de l'énergie dans tous les phénomènes cosmiques, physiques et biologiques (*Mûr*, 1995, p. 95).

L'univers est une masse d'énergie [...] où l'homme poursuit son aventure dans un processus interminable à la fois continu et discontinu (*Mûr*, 1995, p. 97).

'Quantum Writing' expands on the earlier pronouncements to do with the Spiral by both encapsulating the explosive energy of this Spiral movement and focusing on the constant dynamic movement from which this energy results, for example:

L'arc capable [mobile et incandescent] de la vie donne des angles si différents à chaque vision, à chaque minute (*Mûr* [2], p. 88; *Mûr* [1], p. 66).

Et le monde [l'univers] entier est [embarqué dans] le boîtier [mouvement infini] de la spirale (*Mûr* [2], p. 125; *Mûr* [1], p. 96).

Additions such as these, in particular the substitution of the more open 'mouvement infini' for the rather inappropriate 'boîtier', clearly reflect the hypertext's greater concentration on mobility and energy. This in turn reinforces the principal characteristics of *écriture quantique*.

Paulin repeatedly stresses that he and his writing possess the revolutionary energy, constant motion and openness of the Spiral and Quantum theory which so inspire him. His subversive non-conformism is constantly highlighted throughout the additions where words like ‘rebelle’ and ‘dissidence’ and statements such as ‘J’assume ma dissidence’ abound. In this respect, one key addition is made to a portion of the original *mise en abyme* when Paulin is explaining to Raynand how he is at a difficult stage in the writing process, spending hours battling with a single blank page: ‘Alors j’abandonne tout. Gagnant mon lit en me disant que la littérature est une malédiction. Et pour moi, la voie la plus sûre de l’auto-dévoration. Au suicide’ (*Mûr* [1], p. 88). This original statement is very negative about the writing process and, like most of the hypotext, it is carried over to the hypertext, but in what is tagged on to the end of the original paragraph in the second edition, *Je*’s rebellious tenacity is more optimistically underlined: ‘**Mais le lendemain, je me réveille plein de fougue. Et je retourne à l’écriture comme un rebelle plein de rage. Un masochiste plein de vices. Un mégalomane incorrigible. Un zo-bouke-chen!**’ (*Mûr* [2], p. 116). Encapsulated here, we find the process of hyperbolization at work throughout many other hypertextual additions, which similarly evoke fiery ardour in a pleonastic manner (as is the case in the addition above where the Creole expression *zo-bouke-chen* means the same as ‘mégalomane incorrigible’), often intensifying the effect by adding words denoting energy, superlative expressions and exclamation marks. Further ways in which the hypertext tends to make the hypotext more hyperbolic include the greater number of Creole-based neologisms, as well as sexually and scatologically-laden vocabulary. Frankétienne clearly displays the ‘explosion de joie paillarde’ (*Mûr* [2], p. 180), as he describes Paulin and Raynand in an addition on the same page. Thus, within the same frame of the hypertextual *mise en abyme*, which Frankétienne uses to describe the notion of *écriture quantique*, he also enacts subversive energy through his use of language in particular.

Likewise, in the expanded *mise en abyme* of the second edition, the novelist Paulin exposes by proxy the rebellious nature of Frankétienne's writing, in stark contrast to prevailing literary norms in Haiti:

Ce qui m'obsède le plus, ce serait de parvenir à m'évacuer de ce bunker qui emprisonne chacun de nous [...] Réussir à provoquer un déclic dans la pensée du lecteur. [La manipulation par l'écriture pour créer un champ de communication et forcer les gens à bouger hors des stéréotypes et de la normalité] (*Mûr* [2], p. 119; *Mûr*, [1], p. 91).

Certains mots. Certaines expressions. À force d'être remâchés. Sur toutes les lèvres. Sous toutes les dents. Trempés de bave. Finissent par subir de véritables érosions qui font qu'ils ne veulent plus rien dire. Étant devenus de la sciure de bois insipide que l'on se passe ridiculement de bouche en bouche. [C'est la langue de bois. Le style des putains et des politiciens démagogiques. L'écriture inflationniste et débilement anecdotique.] [...] le langage spiraliste, doué de mobilité, capable par sa fonctionnalité de suggérer l'ambiance, de marquer la température, ~~est une heureuse solution à ce problème~~ [pourrait, en dynamisant l'intuition, permettre d'éviter le piège du figuratif stérile. Il est temps que la littérature soit libérée de la dictature des dictionnaires et des grammaires] (*Mûr* [2], pp. 122–23; *Mûr* [1], p. 94).

With this type of assertion, which draws our attention to the dissident writer breaking with sterile literary traditions and transgressing taboos concerning logic and morals, Frankétienne clearly places himself via his substitute in a long line of literary movements which have similarly sought to challenge literary traditions. Within the Haitian, Francophone Caribbean and Latin American contexts, Frankétienne shares this aim of renewing Haitian literature and making it *modern* with many of the other main literary movements, including *Indigénisme* and *Marvellous Realism* (although *Spiralisme* seeks to break from precisely these Haitian movements in some other ways), *Créolité*, *Négritude*, *Antillanité*, the Brazilian *Anthropophagists* and *Concretists*, as well as a whole host of Franco-European avant-gardist movements, ranging from the Surrealists to the *nouveaux romanciers*.¹³ Surrealism's influence is

¹³ Before the *Spiralisme* movement was formed in the mid-1960s, three main overlapping currents had dominated the Haitian literary scene: *Indigénisme*, Marxism, and *le réel merveilleux*. The epistemological break with these previous literary trends is most apparent in *Spiralisme*'s rejection of *Indigénisme*'s ethnological focus, social-realist plots, explicit Marxist stance, and in its refusal to celebrate manifestations of nature like the Haitian *Marvellous Realists*. See Glover, 'Physical

most apparent in Spiralism's deliberate contravention of rationalism, dictionaries, and grammars, as well as in its attempts to create linguistic energy through startling new associations between words and neologisms, a tendency which Frankétienne self-reflexively makes more prominent in the additions listed above.¹⁴

The Spiralists have themselves claimed only the *nouveau roman* group as a direct influence on their conception of the Spiral.¹⁵ This influence is manifest from the very use of the *mise en abyme* device which Frankétienne uses to propound by proxy the main principles of the Spiral's aesthetic in literature: by the time Frankétienne is writing the first edition of *Mûr à crever* in 1968, this framing device has been popularized because of its widespread use in *nouveaux romans* of the 1950s and 1960s, where examples abound of precisely this type of device in which writers are writing and readers appear to be reading ostensibly the same book which we are reading. As for the rejection of the sort of writing which is 'débilement anecdotique', this also clearly recalls the *nouveau roman*'s challenges to conventional conceptions of plot in the novel. Like the *nouveaux romanciers*, the Spiralists similarly counter traditional approaches to time and character and reject traditional forms of the novel, seeking instead to invent new forms which are more capable of reflecting modern reality.

Until now, I have focused on the writer *en abyme* who presents the Spiralist aesthetic, but the reception of the text is also 'made present' through the *mise en abyme* device in both editions of *Mûr à crever*. After his initiation to the Spiral's role in literature, Raynand asks to read for himself some pages of Paulin's work in progress. This reader *en abyme* is confronted with the text for which he will supply

Internment and Creative Freedom', pp. 238–39; Glover, 'Spiralisme and Antillanité', pp. 160–2, 165–8, 184. See Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', pp. 42–45.

¹⁴ For more on Frankétienne's debt to the Surrealists, see Jean-Claude Michel, *Les Écrivains noirs et le surréalisme* (Sherbrooke: Éditions Naaman, 1982), pp. 167–68.

¹⁵ See Yves Chemla and Daniel Pujol, 'Entretien avec Frankétienne', *Notre librairie*, 133 (1998), 113–17 (p. 116).

the title *Mûr à crever* in his dying words at the end of the novel. While getting to grips with this difficult text, which is the same one we are reading, he concludes that a new type of creative reading is required in response to the innovative writing: ‘Une sorte de quête de la sous-pensée qui réclamerait que la feuille de papier soit partagée verticalement de deux colonnes: à gauche, le texte de l’écrivain; à droite, sous forme d’annotations, les résonances provoquées chez le lecteur.’ (*Mûr* [1], p. 135 and *Mûr* [2], pp. 173–74) Elaborating the principle of creative reading, Paulin imagines here a type of reading–writing as a stimulus for the reader’s own writing. But these reflections on reading *en abyme* are augmented by an important addition in the 1995 version, where the need for a more active reader response is developed still further: ‘Ou mieux encore, il faudrait pouvoir utiliser la page de gauche pour les jets d’écriture, se référant à la fiction. Et la page de droite pour le tournoiement du monologue intérieur et de la sous-conversation’ (*Mûr* [2], p. 174). The suggestion is thus taken further in that the rewriting, and these divisions of the page into right and left, would enable the reader to add not just one but several layers to the Spiralist writing — spurts of his own writing in response to what he has read, and swirling streams of consciousness and ‘sous-conversation’: the reader’s reactions to stimuli in the dialogue.¹⁶ Through this 1995 addition, it is made clear that it is no longer sufficient merely to respond to a text written by someone else; rather the reader must *react* and write a creative passage of his own.¹⁷

¹⁶ Here Frankétienne uses the term ‘sous-conversation’ which Nathalie Sarraute employs in ‘Conversation et sous-conversation’ in *L’Ère du soupçon* to refer to the effects that other people’s words have on their interlocutor. By using this expression, which is one of Sarraute’s central preoccupations, the considerable influence of the *nouveau roman* on Frankétienne’s conception of the Spiral is again apparent. See Nathalie Sarraute, *L’Ère du soupçon* (Paris: Gallimard, 1956), pp. 79–124.

¹⁷ This discussion of the reader in the text and of creative reading has resonances of Roland Barthes’s distinction between *lisible* and *scriptible* texts, which he explains in *S/Z*. For Barthes, ‘l’enjeu du travail littéraire (de la littérature comme travail), c’est de faire du lecteur, non plus un consommateur, mais un producteur du texte.’ Roland Barthes, *S/Z* (Paris: Seuil, 1970), p. 4. According to this aesthetic programme, then, Barthes insists on the pre-eminence of ‘writerly’ texts (open ‘works in progress’ which can be actively written as well as read in a manner which re-enacts the writer himself) over those he deems ‘readerly’ (texts which are bound to a fixed, pre-determined reading). What Frankétienne adds here to *Mûr à crever* corresponds to Barthes’s definition of ‘writerly’ texts because the additions invite the reader to become an active participant in the construction of the text, and to write it anew in his/her turn.

Accordingly, the format of the three pages of the text-within-the-text, which follow Raynand's reflections on how best to read, has been altered. In the hypotext, the text is divided into two rigid columns with the left column in normal font and the right column in italic font, distinguishing between what is ostensibly the writer's text and a list of resonances it has produced in the reader. Such a layout is in keeping with the 1968 version's model of how to read Spiralist texts. Although the content of the 'text-within-the-text' has barely changed in the hypertext, the transformation of the layout reflects the direction of the 1995 addition that the reader should produce a swirling passage of his own. The fragments of text have been laid out one on top of the other, like the rest of the text of *Mûr à crever*, while the swirling evoked in the addition is conveyed by the use of different indentations and justifications of the text. The reader *en abyme* and the 'text-within-the-text' appear, therefore, as exempla to the reader of *Mûr à crever*, and combine with the writer's teachings to initiate the reader to the ways in which Frankétienne wishes the Spiralist text to be read.

These additions to the *mise en abyme* in *Mûr* [2] therefore reflect two important ways in which Frankétienne has evolved as a writer since 1968. His first articulations of the Spiral have been supplemented with new additions which reflect *écriture quantique*, a notion he first elaborated in the 1990s. The second development is the increased emphasis of *Mûr* [2] on a more active writing role for the reader of the Spiralist work. This second transformation of the *mise en abyme* also reflects Frankétienne's subsequent work after 1968, in particular the explicit invitation to the reader at the beginning of his 1972 text *Ultravocal* to read the paragraphs and pages in any order. Like the intervening 1972 text, *Mûr* [2] thus amplifies the original focus on reader response of the 1968 version to encourage the reader to participate more actively in the creation of the œuvre.

Ultravocal: Framing Reading and Rewriting

In close succession to *Mûr* [2], *Ultravocal* is also rewritten in its turn in 1995. Unlike the *mise en abyme* of *Mûr à crever*, the framing pre-text of *Ultravocal*, which invites the reader to read in a different order from the paginated one, has barely been altered at all. In this section, I first examine very briefly the effect of the relatively minor changes and additions to the actual frame of *Ultravocal* [1] in the 1995 version. This pre-text does, however, take on a special significance within the context of the rewriting as a whole, I argue, because it frames Frankétienne's method of making copious hypertextual additions throughout *Ultravocal* [2] and in his other rewritings. In what follows, I expose the correlation between the directions for reading outlined in the pre-text of *Ultravocal* [1] and [2] and Frankétienne's own practice of creative rewriting. This allows me to draw out in the following section the political contexts of deciphering and hyperbolization, and to address some misreadings on the part of critics.

Only half a sentence has been added to the original pre-text in *Ultravocal* [2]:

La production littéraire ne vaut que par la lecture créatrice, celle qui a pour tâche d'agencer, à travers une relative ambiguïté, les divers éléments structuraux de l'ouvrage. Brassage des infinis matériaux du langage. Fonctionnement complexe [des métaphores et des symboles dans l'enchevêtrement musical des signes.] puisque même le silence fait partie de l'œuvre (*Ultravocal* [2], p. 7, corresponding to the front cover of *Ultravocal* [1]).

This addition further underlines the complex amalgamation of all the structural elements in *Ultravocal*. In particular, 'l'enchevêtrement musical des signes', in the same manner as many of the additions of *Mûr* [2], presents *Ultravocal* as a 'total work' or Spiral, where music and literary signs are interwoven in a Spiral-like way. As for the added allusion to the complex functioning of metaphor and symbolism, it

indicates the insistent accentuation throughout the hypertextual additions of *Ultravocal*'s main metaphors and symbols, which will be examined below.

Two further minor changes have been made to the pre-text in *Ultravocal* [2]. Inverted commas have been added to the following sentence: 'Chacun des [""]espaces blancs[""] représente une porte ouverte, une rupture de séquence' (*Ultravocal* [2], p. 7, corresponding to the front cover of *Ultravocal* [1]), which have the effect of drawing attention to the expression 'espaces blancs'. A further change is the substitution of 'continuum' for 'espace' in the following sentence:

Massif montagneux à plusieurs versants, la Spirale constitue un espace [continuum] spatio-temporel dont les éléments d'appartenance sont susceptibles de permutation, de translation, d'extrapolation. (*Ultravocal* [2], p. 8, corresponding to the back cover of *Ultravocal* [1]).

In the same way as many of the hypertextual changes to *Mûr à crever* examined in the previous section, the change of word from 'espace' to 'continuum' allies the notion of the Spiral more clearly with modern physics, in this case with the trend which regards time and three-dimensional space as fused in a four-dimensional continuum containing all events. It also recalls the structure of the universe in James Joyce's work, which it is normal to describe in terms of 'spatiotemporal continuum', insofar as the Spiral also conveys the idea of time without boundaries between the past, present and future, and also presents a fusion of time and space.¹⁸ As for the addition of inverted commas, they isolate and draw attention to the expression 'espaces blancs', in a way which is reminiscent of Mallarmé's direction in the 'Préface' to *Un Coup de dés* that a 'lecteur habile' read the 'espaces blancs'.¹⁹ While the blank space of *Ultravocal* is less visual than that of *Un Coup de dés*, the subtle addition of inverted commas around this expression enables Frankétienne to emphasize the important role played by space in *Ultravocal*: namely, it creates

¹⁸ See Eco, *The Open Work*, trans. by Anna Cancogni (Cambridge: Harvard University Press, 1989), p. 14.

¹⁹ See Stéphane Mallarmé, *Un coup de dés jamais n'abolira le hasard* (Paris: D'Atelier, 1980).

mobile openings between the paragraphs or ‘Spirals’ of text. These stronger evocations of both Joyce and Mallarmé in the context of a pre-text which invites the reader to reposition the paragraphs, or ‘Spirals’ of text, in any order s/he chooses also brings more unmistakably to mind Umberto Eco’s notion of ‘open’ works and his emphasis on the role of the reader.

In an interview, Frankétienne has explicitly referred to Eco’s notion of the ‘open’ work in connection with the spiral: ‘La spirale est une œuvre ouverte au sens où l’a décrite Umberto Eco.’²⁰ Eco defines as ‘open’ those works which call for decisive collaboration on the part of the reader in *making* the work. Such works are characterized, according to Eco, by their ‘openness’ to ‘a virtually unlimited range of possible readings, each of which causes the work to acquire new vitality.’²¹ For Eco, Joyce’s *Finnegans Wake* and *Ulysses*, Mallarmé’s *Un Coup de dés* and unfinished project of the *Livre* constitute ‘open’ works *par excellence*, and he refers to them constantly throughout *The Open Work* and *The Role of the Reader*. Works can be seen as ‘open’ through their semantic content — as in Joyce’s pervasive paronomasia — and/or in their material form — as in Mallarmé’s use of spatialization and typographical arrangement in *Un Coup de dés*, or in his intention that the *Livre* consist of loose and mobile pages open to arrangement by the reader in different sequential permutations.²² Frankétienne’s work in general could be described as particularly ‘open’ in both of these semantic and material respects.

Above all, it is the ‘openness’ of *Ultravocal*’s material form which is stressed, making the overtones of Eco’s *The Open Work* slightly more prominent. In both virtually identical versions of the pre-text, there is a purposeful strategy of openness

²⁰ Chemla and Pujol, ‘Entretien avec Frankétienne’, p. 115.

²¹ Eco, *The Open Work*, p. 21.

²² See Jacques Scherer, *Le ‘Livre’ de Mallarmé* (Paris: Gallimard, 1977) pp. 58–59. On spatialization in Mallarmé, see Virginia La Charité, *The Dynamics of Space: Mallarmé’s ‘Un Coup de dés jamais n’abolira le hasard’* (Lexington: French Forum Publishers, 1987); see also Eco, *The Open Work*, pp. 12–14.

which invites the reader of *Ultravocal* to transform and *make* the work with the author through a ‘lecture créatrice’ which is never the same from one reading to the next. As for the pagination of the text, it is described as a mere guide, a ‘système de repérage’ from which the reader can diverge as he repositions the segments of text, rendered mobile by the ‘espaces blancs’, into a different montage of his choosing. Throughout this pre-text, it is stressed that every reading of *Ultravocal* is a performance which recreates and transforms the text with a multitude of different readings made possible by the reader’s freedom to proceed in any reading direction whatsoever through the segments or ‘Spirals’ of text. Repeatedly here, *Ultravocal* is presented as no more than a ‘projet’, a tentative text marked by incompleteness with only a provisional title designed to have multiple resonances, which the reader can then use for creative purposes in his turn.²³ It is in this attempt to free the text from one compulsory path of reading and to refute linearity that Frankétienne aesthetically seeks to recreate the Spiral form in the structure of *Ultravocal*.

This need for a more active reader response is also already stressed throughout the main text of the original hypotext where an errant character Vatel attempts to decipher the string of enigmatic fragments he finds in gutters from newspapers and other texts, which are of unknown origin, incomplete, illegible and full of blanks. To do this, he makes a series of rather absurd guesses about what the complete words could be, for example:

Vatel réfléchit, insouciant des voitures et des piétons qui circulaient dans la rue. Il s’agissait pour lui de reconstituer ce qui avait été publié dans le journal, en ajoutant les éléments absents. Les hypothèses abondèrent. Vendre. Mais vendre quoi. Vendredi. Vendre la mèche. Vendre le chat. Vendre les. Non. Vendredi sans aucun doute. Les fortes décl. Déclivités. Déclarations.

²³ Frankétienne further stresses the democratic openness of ‘lecture créatrice’ by indicating that: ‘[...] il est souhaitable que le nom de l’auteur figurant ordinairement sur la couverture, loin de se ramener à l’équivalent d’une étiquette de marchandise, se vide de son contenu mythique, se dépouille d’on ne sait quel hypothétique prestige, et cesse enfin d’être l’objet d’un certain fétichisme’ (*Ultravocal* [2], p. 8). There is an obvious paradox here because Frankétienne signs both this preface and the text itself in bold font. His name also figures prominently in capital letters at the top of the cover and on the title page.

Déclamations. Déclinaisons. De quelqu'un. D'un certain Mac. Donc déclarations de Mac..... au moment de son investitureide. Aide. Laide. Vide. Impavide. Froide. Bolide. Régicide. Suicide. Je m'y perds, se dit-il. En 1968, les Américains ont voté. Alors, il s'agit de campagne électorale. Bien sûr. Ensuite, il y a un mi que je n'arrive pas à situer dans la partition. Et la recherche sur le can..... Canada. Non. Il doit s'agir d'un nom commun. Recherche sur le canevas. Recherche sur le canapé. Sur le cancre. Sur le canon. Recherche sur le canapé. Sur le cancre. Sur le canon. Recherche sur le candidat. Possible. Peut-être sur le cannibalisme. Ou sur le cancer. (*Ultravocal* [2], p. 148; *Ultravocal* [1], pp. 166–67).

Nothing at all has been added to the above excerpt in the hypertext, and this is typical of all the other descriptions of Vatel's attempts at deciphering which are similarly carried straight over unchanged from hypo- to hypertext.

Thus, unlike *Mûr à crever* where substantial hypertextual additions develop the hypotext's directions for creative writing and reading, hardly anything has been added in the hypertext of *Ultravocal* to the portions of that text which outline and depict the notion of dynamic 'lecture créatrice'. Nevertheless, although only minor or no additions have been made in the hypertext to the pre-text and to the examples of Vatel reading within the main text, the model for creative reading takes on new significance within the context of rewriting itself.

Throughout the copious additions Frankétienne makes in *Ultravocal* [2], *Mûr* [2], and his other rewritings, it is as if Frankétienne combines the methods for 'lecture créatrice' that are outlined in the expanded *mise en abyme* of *Mûr* [2], as well as in the pre-text and the representations of inventive gap-filling in both versions of *Ultravocal*. Although Frankétienne does not follow the direction of the pre-text in *Ultravocal* to reposition the segments of text into a new order, different from that of the hypotext, he does rewrite by treating these Spirals of text in the first version as a set of '[p]lans mobiles' and '[a]xes variables', which are extrapolated in the hypertext by swathes of new additions. In this, Frankétienne can also be thought of as rewriting along similar lines to the character Vatel: he chooses new words,

phrases, and sentences to insert into the text and into the ‘espaces blancs’ between the Spirals.

This method of creative rereading and rewriting by which Frankétienne operates in a Vatel-like manner becomes glaringly visible when the hypotext and hypertext of *Ultravocal* are compared side-by-side. In addition to the blank spaces *between* the segments of text, both versions of *Ultravocal* also contain a conspicuous number of gaps *within* the spirals of texts themselves. What is interesting is that these gaps are located in completely different positions in *Ultravocal* [1] and [2]. When these gaps of the two versions are juxtaposed, it emerges that throughout the hypertext Frankétienne tends to create new blanks in different places, and that he also fills in the original gaps of the hypotext in a similar way to Vatel, either by removing the gaps completely, or by filling them in with new additions.

First, in order to study where new blanks have been created in *Ultravocal* [2], these hypertextual blanks have been put between blue square brackets in the examples listed below. In many of these examples, the gap created in the hypertext replaces one or more words from the hypotext:²⁴

Singe paralysé [~~par le poids d'une~~] voix bloquée au fond de la gorge, je devine une issue à l'envers du poème, quoique souvent monologue ~~persistant~~ [insensé] indéchiffrable à moi-même. (*Ultravocal* [2], p. 80; *Ultravocal* [1], p. 91)

[Mac Abre [] roi des abîmes [] jubile en plein chaos]. (*Ultravocal* [2], p. 113; *Ultravocal* [1], p. 128)

Tentons d'imaginer [tout] le reste. (*Ultravocal* [2], p. 163; *Ultravocal* [1], p. 182)

C'est sa façon de fuir [~~un fil~~] [comme une ombre] (*Ultravocal* [2], p. 205; *Ultravocal* [1], p. 227)

²⁴ To indicate where this is the case, the words replaced by gaps are in blue font and scored out between the blue square brackets, which represent the space left in their place. As elsewhere in this thesis, new additions are denoted in red font and are placed between red square brackets, while grammatical changes are in green font and between green square brackets.

[U]ne touffe de mots criés [dans] la plaie ouverte comme un vagin au poignard de l'orage. (*Ultravocal* [2], p. 263; *Ultravocal* [1], p. 290)

Craquent les meubles témoins de la violence occulte et claquent les portes par bourrades s'en va l'amour d'où vient le vent de la montagne au-delà [la-mer] en-deça. (*Ultravocal* [2], p. 303; *Ultravocal* [1], p. 335)

A Mégaflore [île située en plein Pacifique] la désolation est générale après quarante jours et quarante nuits de panique. (*Ultravocal* [2], p.306; *Ultravocal* [1], p. 339)

Et si au cours de cet itinéraire douloureux il advient que nous soyons touchés par la grâce pour tenter une synthèse, tout notre être s'illumine[.] [dans] un cheminement brûlant vers la prise de la conscience. (*Ultravocal* [2], p. 367; *Ultravocal* [1], p. 409)

Je tiens dans ma main [] [les clés des] cités antiques. (*Ultravocal* [2], p. 372; *Ultravocal* [1], p. 414)

From the above list, it is clear that Frankétienne tends to do one of three things when creating gaps in the hypertext: he either replaces some words of the hypotext with a gap, as is the case in most of the quotations above, or he creates blanks where previously the hypotext was joined seamlessly together, as in the last quotation. Occasionally, new additions are added together with new additions; this is the case in the second quotation above. As in that quotation, many of these additions with spaces allude to Mac Abre, the incarnation of evil, and blank space often serves to emphasize how evil and literally unspeakable are his deeds. This use of gaps to conjure up indescribable horrors can also be seen in quotation four above where 'un fil' is replaced by a menacing gap, which is then further reinforced by the addition of 'comme une ombre'.

Creating gaps in place of one or more words from the hypotext is a common tendency in *Ultravocal* [2]. In every case, the blank is approximately the same length as that of the word(s) left out. This is best illustrated in the examples above by the gap created in 'A Mégaflore [île située en plein Pacifique]'. Such blanks of

varying sizes incite the reader to imagine which word(s) could fit into the blank. These blanks also force the reader to play a more active Vatel-like deciphering role in other ways too. Without the words which are replaced by the gaps, the sentences often appear more fragmentary and to make less sense. Very often, prepositions are left out in the hypertext, such as 'dans' in many of the above examples. That this incompleteness, which requires a more inventive reading response, is a positive opening, multiplying possibilities, is highlighted by the creation of blanks particularly in those sentences of *Ultravocal* which deal with the imagination. This is most evident in two of the above, where the effacing of 'tout' and 'dans' creates gaps in the text positioned close to the words 'imaginer' and 'la prise de conscience', thus eliciting to an even greater degree the open, unbridled imaginative response referred to by these surrounding words. Notably, blanks are frequently created in sentences which refer explicitly to deciphering. The first and last quotations above are examples of this tendency of creating gaps in sentences which either originally contained references to deciphering in the hypotext, such as 'indéchiffrable' in the first quotation, or are sentences to which such allusions have been added in the hypertext, for instance 'les clés' in the final quotation above.

Thus, the creation of new blanks in *Ultravocal* [2] in different places from *Ultravocal* [1] draws attention to the theme of deciphering. Nevertheless, *Ultravocal* [2] is less conspicuously marked by gaps in the text than the hypotext. In the vast majority of cases, these gaps have actually been filled in by the addition of one or more words. In this, the parallels with Vatel's deciphering are stronger still, but whereas the creation of gaps puts the onus on the reader of *Ultravocal* to decipher the blanks, it is as if the author of *Ultravocal* is deciphering his own hypotext, suggesting possible gap-fillers. Listed below are some examples from *Ultravocal* [2] where this gap-filling is most in evidence. Here the added words which fill the hypotextual blanks are in blue font and between blue square brackets:

Je vous dirai au vol ce qui a pu vous échapper de ces paysages [éphémères où le] hasard [champignonne.] Le mouchoir remué à l'aéroport[.] Le temps d'un amour mort, la poignée de la porte, l'heure marquée à l'horloge[.] [Le souffle. La] plongée sous-marine [...] [Le] sacerdoce ambiguë[.] [L']intelligence servile du boomerang[.] [Les] vestiges de la nuit primitive[.] L]a baie [des aboiements] [. L]a ville ouverte aux morsures [des cannibales] [. [Les] moulure[s] [de l'exil intérieur] lieu de révélation et de décision[.] [...] Les dieux [mangent le silence; et les signes] sur le papier maudit[.] [L'écriture saigne.] O mon amour branché à ma mémoire, je te donne le gain. Un vent violent venu des entrailles de la terre [m'entraîne vers de lointains espaces. Rythmes de] cavalerie [en déchaînement et rituel cyclonique. Le vent débraillé] ouvre avec impertinence les livres, les revues, les journaux, les ouvrages inédits[.] [...] Vent cruciverbiste, instruit de la lutte engagée [dans les ténèbres] par le poète. Vent à la recherche de casiers vierges pour la lessive [du mauvais temps. Nos] doigts [enfragelés] de poussière [nuageuse. Nos yeux obnubilés de brume crépusculaire. Et nos villes decadentes]. Si la parole ne tisse aucun lien entre les hommes, il ne sert à rien de parler. Certes, ce ne peut être le cas du poème, lieu de rencontres [et de ruptures fécondes.] (*Ultravocal* [2], pp. 316–17; *Ultravocal* [1], pp. 351–52)

Alors j'ai noté [l'ignorance] la faiblesse [et la connerie] des bêtes dans l'ivresse. (*Ultravocal* [2], p. 313; *Ultravocal* [1], p. 347)

La nuit se prolonge jusqu'aux frontières de la mort[.] [Une chute parfum d'abîme en inflexion d'ivresse à l'élan du vertige. Aventure de] folie. Séquences de terreur et de rire. [...] Avec rage et détermination, couteau entre les dents, nous nous jetterons à l'eau pour disputer aux sauriens [affamés] notre part de rivière. [...] Gardons-nous de commettre les [désastreuses] erreurs que nous avons reprochées à la horde des singes drogués, artisans des anciennes guerres. (*Ultravocal* [2], p. 314; *Ultravocal* [1], p. 348)

Ma tête enfouie entre les cuisses de la jument[.] [Spirale express. Coït non-stop. Les ténèbres] tournent [dans le lait bleu de la masturbation.] (*Ultravocal* [2], p. 320; *Ultravocal* [1], p. 355)

Espoir [et fleurs du cataclysme] à justifier après la tempête. [...] Des rumeurs de voix s'élèvent en Amérique[.] [Ivresse des massacreurs aveugles. Triste la mort] des oiseaux. (*Ultravocal* [2], p. 340; *Ultravocal* [1], p. 377)

Unlike the gaps created in the hypertext, the words inserted to fill the gaps do not usually correspond to the size of the blank spaces in the hypotext, most often the words are longer in length than the gaps they replace. Often, the choice of words to fill the gaps is as completely unexpected as those proposed by Vatel within the text. That this rewriting is an enactment of 'lecture créatrice' is underlined by several of

the gap-fillers in the above examples, which refer obliquely to the unplanned provisionality — ‘éphémères’ — of chance in the reading process, and to the positive ‘open’ role of the blank spaces which they fill — ‘le silence’, ‘lointains espaces’ and ‘ruptures fécondes’. Elsewhere above, the materiality of the rewriting process is also evoked by the replacement of blank spaces with added references to the writing as bleeding, and to the eating of signs.²⁵

Rewriting as Vatel-like deciphering is thus evoked by both Frankétienne’s gap creation and his filling of blank spaces throughout the hypertext. In microcosm, such creation and deletion of blanks in the hypertext throws into relief Frankétienne’s rewriting practice as a whole, both of *Ultravocal* and of his other texts, whereby he adds substantially to what is already in the hypotext, grafting new additions palimpsestually over the old hypotext, and transforming it significantly in the process by placing its original elements into new nexuses with the added words and sentences. These additions decipher the hypotext in Vatel-like fashion because the new words, sentences and Spirals of text selected by Frankétienne to be slotted into the existing hypotext throw new light onto what is already there. In condensed form, the gap-fillers listed above also indicate another general tendency among the great many additions made elsewhere throughout *Ultravocal* [2] and Frankétienne’s other rewritings as a whole: they hyperbolize the extant hypotexts by giving particular prominence to several of their themes.

In conclusion to this section, although the actual framing pre-text outlining the notion of ‘lecture créatrice’ and Vatel’s deciphering within the text are barely altered in *Ultravocal* [2], these frames are reinforced by Frankétienne’s gap creation and gap-filling throughout the hypertext. They also become more general frames for

²⁵ Although there are further additions in *Ultravocal* [2] which similarly reflect briefly on the physical nature of the rewriting of the book, such passing allusions are not nearly as pervasive and developed as in Frankétienne’s subsequent rewriting, *Les Métamorphoses de l’oiseau schizophone*. This is examined in the first section of chapter four.

understanding how Frankétienne rewrites *Ultravocal* and his other works, which can be understood as a process of deciphering. By inserting new additions, fresh light is shed on the hypotext, most often by hyperbolizing its existing themes. Deciphering and hyperbolization will continue to be the main focus of the final section of this chapter, which returns to dealing more specifically with the rewriting of *Mûr à crever* and *Ultravocal* in the 1995 versions. This section and the previous one have dealt with the frames of these texts, which are brought out more strongly in the rewriting. The final section of this chapter will examine how the central themes of *Mûr à crever* and *Ultravocal*, which are the focus of almost all critical work on these two texts to date, emerge strongly in the hypertext precisely because they have been subjected to these processes of deciphering and hyperbolization in the hypertext.

Deciphering and Hyperbolizing the Themes of *Mûr à crever* and *Ultravocal*.

Deciphering and hyperbolization emerge strongly both as themes and as processes of rewriting through the reinforcement of the textual frames of both *Mûr à crever* and *Ultravocal*, as I argued in the previous sections of this chapter. Outside of these frames, additions made elsewhere throughout both *Mûr* [2] and *Ultravocal* [2] also repeatedly stress deciphering and hyperbolization as key themes and as processes by which the other main themes are brought out more clearly in both hypertexts. In this section, I examine these additions made outside the frames of *Mûr à crever* and *Ultravocal*, focusing in particular on how they serve to clarify and hyperbolize themes of deciphering, energy, 'Mac Abre' as 'embodiment of evil', hybrid beasts, malevolent forces of nature, and degradation. In the final part of this section, I make contextualized interpretations of deciphering and hyperbolization, studying the different ways in which political symbolism is brought out more clearly and strongly in both hypertexts.

Almost all scholarship on *Mûr à crever* and *Ultravocal* to date has revolved around these central thematic concerns in both texts, but very few of these studies acknowledge that rewriting has taken place in the formation of the 1995 editions of both texts, and none of them has commented on the main tendencies or effects of this rewriting. To attempt to rectify this situation, I engage with the main thematic studies of both texts, and demonstrate that those themes which have been singled out for special attention by the main Frankétienne critics are precisely the aspects of *Mûr à crever* and *Ultravocal* which are transformed most significantly in the hypertexts. This transformation, I argue, is characterized by the deciphering and hyperbolization of the main themes in the additions of *Mûr* [2] and *Ultravocal* [2]. Before considering the deciphering and hyperbolization of the themes of ‘Mac Abre’ as embodiment of evil, swarming beasts, evil nature and degradation, I first briefly outline the other main ways, not covered in the previous sections, in which the themes of deciphering and hyperbolization are themselves subjected to this process in both hypertexts.

As most critics have noted, Frankétienne’s *Mûr à crever* and *Ultravocal* are marked by the theme of deciphering and by the idea of energy, especially linguistic energy.²⁶ Notably, Rafael Lucas and Anne Douaire have observed that the profusion of questions running throughout *Ultravocal* initiate the reader to deciphering, while Philippe Bernard alludes to the significance of the theme of deciphering conveyed by frequent references in *Ultravocal* to ‘Borlette’, the Haitian lottery which works by a series of correspondences between dreams and numbers.²⁷ But these connections demonstrated by Lucas and Bernard between deciphering, questions and ‘Borlette’ take on an even greater significance when considered within the context of the rewriting. In *Ultravocal* [2] and, to a slightly lesser extent, *Mûr* [2], a great many probing questions are added, for example:

²⁶ See in particular Lucas, ‘L’Énergie linguistique dans l’œuvre de Frankétienne’, *passim*.

²⁷ Lucas, ‘Frankétienne, l’écriture de la possession et la modernité créole’, p. 41. On Frankétienne’s use of ‘Borlette’ symbolism, see Bernard, *Rêve et littérature romanesque en Haïti*, pp. 241, 242, 245.

Que reste-t-il enfin de nos espoirs? [...] Que restera-t-il vraiment de nous?
(*Ultravocal* [2], p. 60; *Ultravocal* [1], p. 69)

De quel instrument jouent les maringouins par glissades dans le labyrinthe[?]
(*Ultravocal* [2], p. 108; *Ultravocal* [1], p. 123)

[Mes cris d'alarme réussiront-ils à émouvoir quelqu'un?] A toucher [une
cible sensible] [?] (*Mûr* [2], p. 17; *Mûr* [1], p. 9)

As-tu brisé le cercle infernal du "moi" pour entrer dans la ronde [lumineuse]
du "nous"? As-tu un seul jour essayé de briser le triangle de la limitation?
As-tu véritablement reconnu tes faiblesses? [Qu'as-tu fait de ta vie?] (*Mûr*
[2], p. 169; *Mûr* [1], p. 132)

This *interrogatization* draws attention to the process of deciphering through which Borlette also works. New questions are added, sometimes supplementing original strings of questions from the hypotext. Another tendency, of which the second quotation above is a typical example, is the formation of new questions simply through the addition of question marks to existing text. Although the hypotext already contains many questions, the phenomenon to which Douaire and Bernard refer, both basing their arguments on the 1995 second edition of *Ultravocal* without alluding to the rewriting that has taken place, is one which becomes particularly prevalent through the creation of many new questions in the hypertext.

Bernard, on the other hand, refers throughout his book *Rêve et romanesque littéraire en Haïti*, his 'Notes de lecture' in *Notre Librairie* and the 2004 edition of *Ultravocal* to the 1972 first edition of the text. This is also the case for two other critics — Jean Jonassaint and Kaiama Glover — who similarly refer to *Ultravocal* [1] in their work on Frankétienne. The features of *Ultravocal* which they choose to study are, I argue in this section, the ones which are transformed most markedly in *Ultravocal* [2]. For instance, Bernard notes the importance of recurring references to 'Borlette' in

connection with deciphering.²⁸ But in fact, a number of key additions have been made in *Ultravocal* [2] to the hypotextual passages which deal with ‘Borlette’

[...] j’ai dû oublier les éventuelles réparations à la borlette des rêves d’or mon mal de tête je m’en suis rendu compte un peu plus tard je courais très vite dans mon rêve [j’ai l’habitude des longs voyages à] pas de course [ce rythme époustouflant génère le nombre] 93 et son revers 39 [une incontournable correspondance mystique] au loin un bouquet de pins je voyais apparaître et disparaître les rayures bleues d’un croissant de lune lumière diffuse qui donne 69 et son revers 96 [...]. (*Ultravocal* [2], p. 121; *Ultravocal* [1], p. 138)

Il se leva, s’essuya le front. [Pris de vertige, il avait l’esprit] complètement submergé par un flot de numéros auxquels, en matière d’ésotérisme borlettien [et de mathématique des imaginaires], pourraient correspondre [une flopée] d’éléments disparates surgis d’un rêve technicolor en cinémascope et long métrage. (*Ultravocal* [2], p. 159; *Ultravocal* [1], p. 178)

— Tonnerre! J’ai rêvé d’une mangue verte que je dévorais à pleines dents. [Un rêve étonnamment transparent dans ses composantes mathématiques.] J’ai misé dix gourdes sur 27, alors que la terminaison du premier lot est 72. J’aurais pu gagner cent dollars, ce matin, [si j’avais réfléchi quelque peu aux éventuelles combinaisons des chiffres 2 et 7]. (*Ultravocal* [2], p. 195; *Ultravocal* [1], p. 217)

Les deux jambes du pantalon neuf donnent 18, le troisième lot. Les quatre poches du pantalon neuf donnent 36, le deuxième lot. La braguette du pantalon neuf, longue de huit pouces, donne 72, le premier lot. [La multiplication est la clé de l’abondance.] (*Ultravocal* [2], p. 196; *Ultravocal* [1], p. 217)

These additions clearly decipher the original references to ‘Borlette’ in *Ultravocal* [1], which are rather obscure, particularly for the non-Haitian reader. They reveal that ‘Borlette’ operates according to a set of precise and yet mystical correspondences between dreams and numbers. For example, the first quotation above makes it clear for the reader that a dream to do with running at an amazing speed generates the number ‘93’. Most of the above additions further stress that the numbers are not chosen at random, as might be the reader’s conclusion from the hypotextual passages alone, but that they work instead by mathematical processes,

²⁸ See Bernard, *Rêve et littérature romanesque en Haïti*, pp. 241, 242, 245.

such as multiplication and inversion, to create new combinations of the two-digit number conceived initially during the dream. The additions to the 'Borlette' passages of *Ultravocal* can therefore be understood as 'deciphering' in two main ways: at once, they literally decipher for the foreign reader the main principles on which 'Borlette' is based, and they also draw attention more clearly to the theme of 'deciphering' itself by adding further illustrations of attempts at deciphering to the original hypotext.

So exact are the correspondences between specific dreams and numbers that there exist 'bréviaires de rêves' for 'Borlette', known in Haiti as 'Tchala', which set out very clearly the series of equivalences. Both versions of Frankétienne's *Ultravocal* contain a miniature 'Tchala' with a list of dreams accompanied by the numbers for which they stand.²⁹ The dream bible appears in normal font in *Ultravocal* [1] (pp. 142–43), but its format is slightly changed when carried over into the hypertext (*Ultravocal* [2], pp. 126–27), where it is presented in italic font instead.³⁰ This change to italic font makes the 'Tchala' stand out more from the surrounding text, rendering more explicit that it is a text-within-the-text. Two further dreams have been added to the dream bible in *Ultravocal* [2]:

Rêver de mariage à midi emprisonnement à perpétuité
Éjaculer du sang 22

Politically, these additions are highly significant. As Bernard has pointed out, Vatel's decision in one original 'Borlette' passage from the hypotext, which remains unaltered in the hypertext, to place a bet on the number '22' has a political meaning, as '22' was François Duvalier's fetish number.³¹ Furthermore, as the Haitian scholar Emmanuel Vedrine has noted, the equivalence between 'Papa dòk, prezidan, 22' is

²⁹ For more on 'Tchala', see Michèle Lemoine's film: *Tchala, L'argent des rêves*, Dir. Michèle Lemoine, 2002.

³⁰ See appendix, pp. 13–14.

³¹ See Bernard, *Rêve et littérature romanesque en Haïti*, p. 242. See also François Duvalier, *Mémoires d'un leader du tiers monde* (Paris: Hachette, 1969), p. 289.

the standard one for the number '22' in 'Borlette'.³² Thus, the following quotation from the hypotext, cited by Bernard, already has overtones of François Duvalier because of the allusion to '22': 'Bon, ça donne 20 et son revers 02. Non, rectifia-t-il, il n'y avait pas de ballon. Cela correspond plutôt à 22. Maintenant, il s'agit de trouver dix gourdes pour miser sur ce numéro' (*Ultravocal* [1], p. 225; *Ultravocal* [2], p. 202). Elsewhere in *Ultravocal* [2], this evocation of Duvalier through the 'Borlette' number '22' is also pointed to much more clearly by the insertions of this number to the 'Tchala' within the text, and also by a further addition of '22' to another passage to do with 'Borlette': Malencontreux hasard. Destin brisé [du 22 maléfique métamorphosé en 88. Dieux de la chance!] (*Ultravocal* [2], p. 269; *Ultravocal* [1], p. 297). Unlike the sole hypotextual allusion to '22' with regard to 'Borlette', these two hypertextual additions associate the number more explicitly with evil and unpleasantness: it is unequivocally designated '22 maléfique' and has further negative associations through its juxtaposition with 'malencontreux'. Similarly ominous is the correspondence in the additions between '22' and 'Éjaculer du sang', and the juxtaposition of the number and the reference to political imprisonment. The political implications of the additions of *Ultravocal* [2] as a whole will be considered more fully later in this section, but it can already be seen that these insertions of the number '22' decipher the hypotext in a similar way to the other additions to do with 'Borlette' throughout *Ultravocal* [2]: that is, they further decode the significance of the hypotext's references to 'Borlette', and they underline the importance of the theme of deciphering.

Apart from the added questions and the 'Borlette' references, the additions of *Ultravocal* [2] contribute to bringing out the deciphering theme in other ways too. Most striking are the numerous added allusions to the act of deciphering and finding keys to profound meaning:

³² <<http://www.webster.edu/~corbetre/haiti-archive/msg00477.html>> [accessed 24 May 2006].

Il serait infiniment plus intelligent, plus enrichissant de chercher à comprendre [le sens de la leçon du jour] (*Ultravocal* [2], p. 23; *Ultravocal* [1], p. 25)

[...] nous avons vécu si longtemps [sans en avoir saisi le sens profond] (*Ultravocal* [2], p. 25; *Ultravocal* [1], p. 27)

Elle portait des numéros [illisibles]. Vatel entama la lecture de la page [recto]. (*Ultravocal* [2], p. 201; *Ultravocal* [1], p. 222)

[...] [décrypté mes fantasmes] (*Ultravocal* [2], p. 237; *Ultravocal* [1], p. 262)

Choisir au vol chiffres et symboles (*Ultravocal* [2], p. 356; *Ultravocal* [1], p. 395)

Je tiens dans ma main les [clés des] cités antiques (*Ultravocal* [2], p. 372; *Ultravocal* [1], p. 414)

More generally, deciphering as a theme and as a process is also given further prominence by a plethora of words, added everywhere in *Ultravocal* [2], such as *décrypter*, *déchiffrer*, *déduire*, *décoder*, *clés*, *symboles*, *chiffres*, *sens* and *illisible*. While deciphering is a more prominent theme in *Ultravocal* [1] and [2], deciphering also figures strongly in some of the additions of *Mûr* [2], for example:

[La cécité] des gens qui ne savent [comment décrypter les graffiti du temps qui passe] (*Mûr* [2], p. 18; *Mûr* [1], p. 10)

Me traduire, en déchiffrant les hiéroglyphes qui [encombrent ma vision. Les énigmes qui] m'exaspèrent. (*Mûr* [2], p. 119; *Mûr* [1], p. 91)

Likewise, although the idea of energy is pervasive in *Mûr* [1] and even more so in *Mûr* [2], the vocabulary of a considerable number of the additions of *Ultravocal* [2] also serves to convey energy more explicitly as a theme and as a process of rewriting.

All critics agree that certain traits of Frankétienne's writing confer a vital energy on his texts. For example, Lucas identifies 'une stratégie quantitative (la persuasion par le nombre)', which establishes an 'économie de l'abondance' and imposes 'le sens

par l'accumulation des signifiés'.³³ Glover describes the 'explosion of the word onto the page — an accumulation of echoes and phrasal riffs' with reference to *Ultravocal* [1], and the crashing effect of nominal phrases created by Frankétienne's characteristically abrupt sentences and 'unbridled accumulation of verbs'.³⁴ And 'une sorte de lancinance' conveyed by techniques of accumulation in Frankétienne is noted by Bernard.³⁵ These manifestations of linguistic energy are all hyperbolized in the additions of *Mûr* [2] and *Ultravocal* [2] by the accumulation of pleonasm, and by the continuation of sequences from the hypotext with very similar words:

[...] le petit cercueil cloué [fermé lugubrement, hermétiquement,] dans la fosse obscure (*Mûr* [2], p. 49; *Mûr* [1], p. 36)

Que suis-je devenu? Un raté. Un membre inutile. Un vadrouilleur bon à rien. [Un avadras désœuvré.] (*Mûr* [2], p. 75; *Mûr* [1], p. 55)

Bénédiction pour la paire de chaussures qui nous manque[nt]! [Bénédiction pour nos vêtements usées! Bénédiction pour les victimes assassinées! Bénédiction pour le sang des innocents.] (*Mûr* [2], p. 142; *Mûr* [1], p. 112)

Bande de médiocres! Bande d'assassins! Bande de cons inconscients! Bande de cabotins impuissants! Vous êtes répugnants! [...] Tas de mazinflins enfoirés! (*Mûr* [2], pp. 190–91; *Mûr* [1], pp. 147–48)

Le pied gauche en avant, ensuite le pied droit. [Le pied gauche. Le pied droit.] Pour boucler, qui sait, le millième tour (*Mûr* [2], p. 232; *Mûr* [1], p. 179)

Tant de poids! [Tant de pesanteur nocive!] (*Ultravocal* [2], p. 111; *Ultravocal* [1], p. 127)

[Traces douloureuses imprimées] par nos doigts cassés [coupés mutilés] au ras de la paume. (*Ultravocal* [2], p. 144; *Ultravocal* [1], p. 163)

Insupportable, l'enfer à [sous] nos pieds[, sous nos fesses, dans les entrailles et dans le crâne]. (*Ultravocal* [2], p. 159; *Ultravocal* [1], p. 178)

[Un escombruit soudain. Un scandale épouvantable. Un horrible tohu-bohu interrompt la cérémonie.] Vacarme incompréhensible provenant de l'entrée principale (*Ultravocal* [2], p. 187; *Ultravocal* [1], p. 209)

³³ Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole' pp. 47, 49.

³⁴ Glover, 'Spiralisme and Antillanité', pp. 227, 232, 233.

³⁵ Bernard, *Rêve et littérature romanesque en Haïti*, p. 266.

Il [Vatel] eut brusquement envie de pleurer de rage, de se déchirer le visage[, la poitrine et le ventre][.] (*Ultravocal* [2], p. 234; *Ultravocal* [1], p. 258)

[...] toutes sortes de paroles s'enchevêtrent [s'entortillent s'entrepalment s'encoulevrent] et se dissolvent au milieu d'un délire général. (*Ultravocal* [2], p. 307; *Ultravocal* [1], p. 340)

The hyperbolizing effects of these pleonastic and enumerative additions are manifold. Often, they serve to heighten greatly the negativity and sense of oppressiveness of the original hypotextual sequences onto which they are tagged. This is the case in almost all of the additions above, apart from the last quotation in which the repetition underlines instead the more positive spiralling motion of the words in which the text is written.

Frequently, the pleonasm is augmented still further by the addition of Creole words which have the same meaning as the French words within the same sequence. For example, 'avadras', meaning vagabond, almost repeats the 'loafer' sense of 'vaudouilleur', while 'mazinflin' in quotation four is the Haitian Creole equivalent of 'connard'. Amplification by accumulation is also created by the insertion of slashes between added words, for example:

Pendue l'image violée[/voilée/dévoilée]. (*Ultravocal* [2], p. 89; *Ultravocal* [1], p. 103)

Le recensement dévoile nos chagrins enfouis au bord des routes fendues[/fondues]. (*Ultravocal* [2], p. 123; *Ultravocal* [1], p. 140)

[...] la millénaire angoisse des horizons bornés[/bouchés/barrés/plombés]. (*Ultravocal* [2], p. 152; *Ultravocal* [1], p. 171)

These slashes do not present the words as alternatives, instead they enable the added near-homonyms and synonyms to be piled one on top of the other in the shortest possible space. Thus, Frankétienne's generation of linguistic energy through accumulation and repetition, noted by all the main critics, is in fact most strongly intensified by hypertextual additions.

Cumulative linguistic energy is also imparted to both hypertexts by the frequent hyperbolic replacement of full stops with exclamation marks, and the transformation of longer sentences from the hypotexts into a rapid succession of ‘phrases nouvelles’ by the substitution of full stops for many of the commas. This great preponderance of Frankétienne’s abrupt ‘phrases nouvelles’ and exclamation marks can be seen from most of the quotations listed in this chapter where new punctuation in *Mûr* [2] and *Ultravocal* [2] is indicated in green font. Linguistic energy is also explicitly evoked in the hypertext through the frequent addition of the following words: *énergie, éruption, explosion, vivace, ardent, intense, gigantesque, lumineux, étincelle, feu, effervescent, rebelle, dissidence, éclatement, flammes, jaillissement, subversif, incandescent, incandescence, creuset, catharsis, éclat, sexe, embrasé, lumière, feu, and jubilation*; and by verbs, such as: *bouillonner, exploser, éclater, briller, ébranler, expulser, exploser, tourbillonner, virevolter, and s’entrechoquer*. The scientific underpinnings of Frankétienne’s later notion of *écriture quantique* are also evoked more frequently in both hypertexts through the added references to explosions in the nuclei (‘noyaux’) and the fault-lines (‘failles’) of the texts.

Apart from these explicit added references to linguistic energy, the text is also ‘energetically’ hyperbolized through a number of exaggerated textual details and descriptions. For example in *Mûr* [2], ‘sept cents dollars’ becomes ‘deux mille dollars’ (*Mûr* [2], p. 33; *Mûr* [1], p. 23); ‘cinq ans’ becomes ‘dix ans’ (*Mûr* [2], p. 59; *Mûr* [1], p. 43); ‘dix dollars par semaine’ becomes ‘dix dollars par jour’ (*Mûr* [2], p. 60; *Mûr* [1], p. 44), and ‘dix mille dollars’ becomes ‘cent mille dollars’ (*Mûr* [2], p. 154; *Mûr* [1], p. 121). The Haitian hyperbolizing expression ‘swasant-disèt fwa disèt fwa’, meaning an infinite amount of something, is also evoked several times by the addition of combinations of ‘dix-sept’, ‘soixante-dix’ and ‘sept’, for example: ‘La bête émergeant de la mer porte [soixante-]dix cornes et sept têtes, avec une gueule de tigrelion’ (*Ultravocal* [2], p. 155). With reference to this passage in

the 1995 edition of *Ultravocal*, Rafael Lucas has quite rightly noted the obvious resonances of the Apocalypse according to St John, where in French we find: ‘Alors, je vis monter de la mer une bête qui avait dix cornes et sept têtes’.³⁶ In fact, the quotation from *Ultravocal* [1] is actually even closer to its biblical intertext in the hypotext, where it reads ‘dix cornes et sept têtes’ (*Ultravocal* [1], p. 174). The addition of ‘soixante’ in the hypertext hyperbolizes by evoking the Haitian expression for infinity, thus magnifying the hybrid form and many-headedness of the apocalyptic monster. This inflation is further hyperbolized by superlatives added everywhere throughout both hypertexts, of which the most frequent are all the declensions of ‘le plus vif’.

Deciphering and linguistic energy are thus themselves subjected to processes of deciphering and hyperbolization, and many of the additions self-reflexively draw attention to these processes, making their presence at once stronger and clearer. Deciphering and hyperbolization are naturally twin processes because when a theme is brought out more clearly by what is added, the same additions concomitantly tend to bring out the thematic clusters more strongly as well.

Nowhere is concomitant deciphering and hyperbolization more apparent than in the copious references to the infamous incarnation of evil Mac Abre added throughout *Ultravocal* [2]:

[...] l’espace [raturé graphigné de griffes atroces] en contre-haut de la peur en souvenir du déluge qui jadis nous dépassa (magie queue coupée) [au triomphe olympique des eaux jubilatoires sous le rire de Mac Abre]. [...] les calculs cyniques [de l’inquisiteur Mac Abre] (*Ultravocal* [2], p. 56; *Ultravocal* [1], pp. 64–65)

[...] il vivait au moyenâge sous le pseudonyme de Mac Abre toujours armé d’une égoïne il sciait les jambes des suppliciés il faisait le métier de scieur de jambes voyageant de château en château dans l’exercice de sa profession parcourant tous les pays mal payé par les seigneurs traversant les siècles à vive

³⁶ Apocalypse, 13. 1. Lucas, ‘Frankétienne, l’écriture de la possession et la modernité créole’, p. 44.

allure cachant sa nudité sous les vêtements de ses propres victimes au fond ma vie serait monotone et inutile sans cette variété sanglante confie-t-il aux autres passagers du train c'est pourquoi je suis encore vivant d'utilité publique d'utilité planétaire malgré mes huit cents ans je pratique un métier passionnant enrichi d'une gamme infinie de cris [je suis Mac Abre docteur ès mal incontournable!] (*Ultravocal* [2], p. 97; *Ultravocal* [1], p. 111)

Lamentable contagion qui anéantira le pays des hommes. [Gouffre et drogue. Et Mac Abre s'en réjouit.] (*Ultravocal* [2], p. 98; *Ultravocal* [1], p. 112)

Nous tous, complices de n'avoir rien tenté contre les [ta]ratropouvermouchiques, les rhinocéros, les ravets, les punaises, les maringouins, les poux, les mouches, les singes, qui sont venus du fond des âges. [Et les bagages maléfiques de Mac Abre s'accumulent horriblement.] (*Ultravocal* [2], p. 103; *Ultravocal* [1], p. 118)

Là, en pleine scatophagie. Jouissant. Chuintant. Les yeux presque fermés. Humant, dans l'intimité des latrines, le hors-d'œuvre aspergé d'urine. [La haute cuisine sophistiquée de Mac Abre, grand patron des rattus.] (*Ultravocal* [2], p. 104; *Ultravocal* [1], p. 119)

Alors, nous frissonnons d'épouvante à l'insinuante musique des moustiques [animant le bal nocturne des fanatiques de Mac Abre]. (*Ultravocal* [2], p. 109; *Ultravocal* [1], p. 124)

Les fleurs se sont tues; les mouches parlent. [Et Mac Abre s'enivre de leur dialogue interminable par-dessus les immondices fleuries.] (*Ultravocal* [2], p. 111; *Ultravocal* [1], p. 126)

Les insectes, par leur manie d'émigrer de poubelle en poubelle, ont accru la tension cruelle aux antipodes. [Les yeux pleins de volupté, Mac Abre joue du violon pour bercer les zombies de son harem.] (*Ultravocal* [2], p. 116; *Ultravocal* [1], p. 132)

Or le fer coupe le fer taille le fer ronge le fer sur tous les longs chemins où passe le grand sorcier Mac Abre. (*Ultravocal* [2], p. 123; *Ultravocal* [1], p. 139)

Pantomimes vulgaires. Le cirque devint un lieu de réunion favori [sous la baguette du célèbre metteur en scène Mac Abre]. (*Ultravocal* [2], p. 143; *Ultravocal* [1], p. 161)

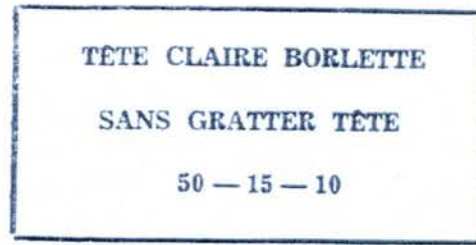
Race de chiens mangeurs de viscères et châteurs d'hommes. [Race de chiens féroces instruits patiemment par le virtuose Mac Abre.] (*Ultravocal* [2], p. 155; *Ultravocal* [1], p. 174)

Et la forêt sans limites[, sous la tutelle du tout-puissant Mac Abre]. (*Ultravocal* [2], p. 309; *Ultravocal* [1], p. 342)

All critics of *Ultravocal* have discussed at length the function of Mac Abre as evil incarnate, but they have done so without making reference to the very significant differences between *Ultravocal* [1] and [2]. For example, Bernard notes in his book that the first appearance of Mac Abre is on page 111, and he mentions this again in his 2004 preface to *Ultravocal* without making it clear upon which edition he is basing the following description of Mac Abre: ‘double négatif, le personnage noir du récit qui se tient caché jusqu’au tiers du livre.’³⁷ But in fact, as can be seen from the hypertextual additions listed above, Mac Abre is introduced much earlier on p. 56 of the hypertext, some forty pages before the first appearance of this figure in the hypotext. As the text of the French 2004 edition is the same as that of the 1995 Haitian edition of *Ultravocal*, Bernard is mistaken in the observation he makes in the 2004 preface of the prolonged absence of Mac Abre because Mac Abre is introduced after less than a quarter of both the 2004 and 1995 editions of *Ultravocal*.

His dastardly presence in the hypertext is then made more ubiquitous by all the other added references to him above. Often, these additions are tagged onto long hypotextual passages detailing heinous deeds in general. The explicit naming of Mac Abre in such contexts serves to attribute this evil more clearly to him, and to hyperbolize his function as the incarnation of evil over the past 800 years. Mac Abre already performs many different roles in the hypertext: sawer of human legs throughout the Middle Ages, executioner, torturer, overseer of the colonial plantation, inventor of the atomic bomb and powerful aphrodisiacs, and producer of highly corrosive urine deployed by the United States in Vietnam. What is added to the first quotation above widens Mac Abre’s functions still further by depicting him as leading the Spanish inquisition. Elsewhere, a striking addition makes it clear that Mac Abre is behind the ‘Borlette’, selling lethally poisonous dreams to Haitians who cannot afford them:

³⁷ Philippe Bernard, ‘Préface’, in Frankétienne, *Ultravocal* (Paris: Éditions Hoëbeke, 2004), pp. 5–10 (p. 8); Bernard, *Rêve et littérature romanesque en Haïti*, p. 220.



Ultravocal [1], p. 137

TÊTE CLAIRE BORLETTE
SANS GRATTER TÊTE
50 - 15 - 10
Propriétaire : MAC ABRE

Ultravocal [2], p. 121

Most significant of all is the addition in bold of 'Propriétaire: MAC ABRE'.³⁸ This explicit linking of his name with 'Borlette' brings out the negative significance in the text of 'Borlette' and gambling more generally. Thus, through the insistent accumulation of additions to do with Mac Abre, it is made clearer that he functions as the incarnation of evil, his evil deeds are added to, and his evilness is hyperbolized.

Repeatedly, Mac Abre and his evil deeds are also designated in extremely ironic grandiose and hyperbolic terms throughout many of these additions, such as 'triomphe olympique', 'docteur ès mal', 'haute cuisine sophistiquée', 'grand patron', 'célèbre metteur en scène', 'virtuose' and 'tout-puissant'. Such mock-heroic

³⁸ Jonassaint notes the significance of this rectangle in *Ultravocal* [1] as one of only two graphic details of note in Frankétienne's work up to 1993. Jonassaint, 'Beyond Painting or Writing', pp. 143–44. The other important graphic element in Frankétienne's work prior to 1993 is the drawing of the coffin and the Guede's cross in *Dézaï* [1] which, as I discussed in the previous chapter, is subsequently removed from *Les Affres* and *Dezaï* [2].

hyperbole serves, above all, to underline the omnipotence of the evil Mac Abre, and to stress that he must not be ignored. Also reiterated many times in the additions of *Ultravocal* [2] is the portrayal of Mac Abre as sadistically taking great pleasure in the pain he inflicts on the world through the forces of evil he unleashes. This is indicated by his perennial, callous smile. It is also spelled out in many of the above additions that Mac Abre is the evil force responsible for the abundance of apocalyptic manifestations of degraded nature and strange assortments of vermin. He is described as the 'grand patron des rattus', as patiently instructing packs of ferocious dogs, and as guiding the malevolence of the forces of nature.

The interrelated themes of evil beasts, nefarious manifestations of nature and degradation have all been discussed at length by Frankétienne scholars with reference to *Ultravocal*, but none of them has noted the contribution made to these themes by the rewriting in *Ultravocal* [2]. The three themes are already prominent in *Ultravocal* [1], but are made much more so by hypertextual additions, where Frankétienne adds new, even more iniquitous beasts, makes the piles of rubbish from *Ultravocal* [1] grow even higher, portrays nature as even more vindictive, and depicts the environment and mankind as even more degraded.

Most critical attention to *Ultravocal* has centred on the throngs of beasts which litter that work, most notably the strange hybrid creatures called *taratropouvermouchiques*. In this respect, Lucas notes striking similarities with the long lists of strange beasts in Lautréamont's *Les Chants de Maldoror*, a text in which Bachelard counted 185 animals, while Douaire observes intertextual echoes with similar enumerations of various creatures in Baudelaire's *Les Fleurs du Mal*.³⁹ But when *Ultravocal* [1] and [2] are compared, a significant amplification of

³⁹ For the ways in which *Ultravocal* evokes Lautréamont's *Les Chants de Maldoror*, see Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', pp. 44, 46; Bernard, *Rêve et littérature romanesque en Haïti*, p. 220. On intertextual echoes of Baudelaire's *Les Fleurs du mal* in *Ultravocal*, see Douaire, 'La Fascination du mal', pp. 69–72, 81–82.

Ultravocal's modern-day bestiary has occurred through the additions of the hypotext, which is most striking where the *taratropouvermouchiques* are concerned. Throughout the hypotext, these hybrid creatures are called *ratropouvermouchiques*; while an extra syllable, *ta* is added at the beginning of the agglutinated word in the hypertext. Those critics referring to *Ultravocal* [1] (Bernard and Glover) obviously speak in terms of *ratropouvermouchiques*, whereas those referring to *Ultravocal* [2] (Lucas and Douaire) write about the *taratropouvermouchiques*. Both Bernard and Lucas give the same cipher for the compound word:

Singulier animal que ce *ratropouvermouchique* composite [...] regroupant en un seul être répugnant les tares du rat, du pou, du ver et de la mouche, tout ce grouillement vermineux, finalement très 'macoutique'!⁴⁰

[...] les *taratropouvermouchiques*, dans lesquels on reconnaît les composantes rat, pou, ver, mouches.⁴¹

But I would argue that the extra syllable *ta* added in the hypertext to the beginning of the original agglutinated word adds another layer of hybridity. In addition to the other animals, *ta* evokes the tarantula, particularly through its juxtaposition with *rat* in the next syllable. It is the 'déroulé kilométrique' of this word *taratropouvermouchiques* which makes it appear so monstrous, as Lucas quite rightly points out.⁴² The addition of *ta* obviously lengthens the original name for the hybrid creatures, increasing their monstrosity. Douaire finds that the 'étrange sonorité des "taratropouvermouchiques" rappelle l'Héautontimorouménos', Baudelaire's poem in *Les Fleurs du mal*.⁴³ With the extra syllable *ta*, there is more of a resemblance between the two words, as they are closer in size and number of syllables. Thus, the addition of *ta* to all four original occurrences of *ratropouvermouchiques* from the hypotext has the effect of increasing the creatures' hybridity and monstrosity.

⁴⁰ Bernard, *Rêve et littérature romanesque en Haïti*, p. 222.

⁴¹ Lucas, 'Frankétienne, l'écriture de la possession et la modernité créole', p. 44.

⁴² Ibid., p. 51.

⁴³ Douaire, 'La Fascination du mal', p. 72.

The *taratratropouvermouchiques* are also more prominent in the hypertext than their counterparts, the *ratropouvermouchiques* from the hypotext, because three further references to them have been completely added in the hypertext:

Les cimetières ouvrent leurs bouches noires et fétides [à la voracité des *taratropouvermouchiques enragés*]. (*Ultravocal* [2], p. 304; *Ultravocal* [1], p. 337)

Je dis encore qu'il nous faudra lutter contre la méfiance intempestive dans les villes investies par les nuages, [les *ténèbres et les hurlements lugubres des taratropouvermouchiques*]. (*Ultravocal* [2], p. 348; *Ultravocal* [1], p. 386)

Nos rêves de compensation ont pris corps peu à peu, anéantissant [le festival des *taratropouvermouchiques*,] l'antique mascarade des quoah quoah quoah, la parade des rhinoceros, [le *marathon des hippopotames*,] le ballet des mouches, le banquet des chacals et des vautours conviés aux partouzes des singes drogués, des ravets et des poux travestis pour la pantomime [et pour la *mardigrature*]. (*Ultravocal* [2], p. 370; *Ultravocal* [1], p. 412)

Thus, the *taratropouvermouchiques* appear more frequently in *Ultravocal* [2], and these additions also stress the apocalyptic dimension of these creatures by associating them with words like 'ténèbres', 'cimetières' and 'lugubres'. Their monstrosity is also stressed by the evocation of their ferocious voracity and rabidness.

In addition to these extra references to the *taratropouvermouchiques*, other animals, such as hippopotamuses in the last quotation above, are also added to swell the ranks of long lists of beasts from the hypotext. Many different species of animal are added throughout the hypertext, for example:

Les moustiques pullulent dans ce coin. Et je déteste leur piqure, leur musique agaçante. [La *méringuelle des maringouins*. La *picadine des bêtes suceuses*. La *phallanguette des flingadors*. Et le concert des cigales.] (*Ultravocal* [2], pp. 91–92; *Ultravocal* [1], p. 105)

Les [ta]ratropouvermouchiques désignent les rongeurs muridés du genre rattus, qui détestent être interrogés sur leur origine douteuse. *Rattus rattus* rat noir vingt-et-un centimètres de longueur queue de vingt-trois centimètres. Les

croisades. Dieu le veut. [Rattus] museau pointu. Vorace. Rapace. [Rattus] prolifique. La peste. Mus-rattus. Pillard de grain. Le désastre en cours, en marche, en course, en vol, se presse sous forme variable. Inassouvissement [des rattus]. (*Ultravocal* [2], pp. 103–4; *Ultravocal* [1], p. 118)

Soudain, il [Vatel] se mit à penser au fléau qui, il y a quelques années, avait frappé la région, lors du dernier passage de Mac Abre. Celui-ci, escorté d'une colonie de lézards [et de sauterelles,] avait dévaster en une nuit toute les plantations. (*Ultravocal* [2], p. 137; *Ultravocal* [1], p. 154)

Puis, il [Mac Abre] palpa la plaie vive et en retira un scorpion, un rat, une couleuvre, un caïman, une araignée géante, un chat noir [une iguane et un caméléon]. (*Ultravocal* [2], p. 236; *Ultravocal* [1], p. 260)

Les animaux, tels que les chats, les bœufs, les chevaux[, les chèvres, les porcs, les moutons,] ne sont guère épargnés par les morsures de la bête enragée. (*Ultravocal* [2], p. 306; *Ultravocal* [1], p. 339)

[Terre] de peur et de deuil. [Terre infestée par les rats et les pirates.] (*Ultravocal* [2], p. 353; *Ultravocal* [1], p. 392)

[...] les fantômes [et les dragons] marins. (*Ultravocal* [2], p. 366; *Ultravocal* [1], p. 407)

A great range of animals are thus added in *Ultravocal* [2], including iguanas, chameleons, grasshoppers, goats, pigs, sheep, rats, dragons and 'maringouins'. *Maringouin*, the Haitian Creole word for 'mosquito', pleonastically reinforces the French word from the hypotext.

These additions draw attention to the iniquity of the beasts throughout *Ultravocal*, and also highlight that they are Mac Abre's lackeys in a similar way to added references concerning the *taratropouvermouchiques*. For example, they are made to sound ominous by the sound-play of 'méringuelle des maringouins', and also by the Haitian words *flingadors* and *phallanguette*, which respectively mean feeble/weakling, and combine phallus and the Creole word for clitoris, *langèt*. Hyperbolization again takes place clearly through accumulation, which is clearly at work in the second quotation above where the original word 'rattus' from the hypotext is inserted many more times in *Ultravocal* [2]. The repeated addition of

‘rattus’ stresses the prevalence of these heinous rodents. In other respects, the additions often serve to emphasize the aggressive ferocity of these beasts, for example:

[...] les [vilains] insectes qui nous empoisonnent l’existence. (*Ultravocal* [2], p. 17; *Ultravocal* [1], p. 19)

[...] une guerre d’extermination sera livrée aux insectes [bêtes malcongreuses] dont les bourdonnements nocturnes n’empoisonneront plus jamais le sommeil de nos enfants. (*Ultravocal* [2], p. 99; *Ultravocal* [1], pp. 113–14)

Les rhinoceros sont des mammifères périssodactyles végétariens, de grande taille. Corps massif. Tête monstrueuse, lourde, portant une ou deux cornes sur la région nasale [...] La peau dure et rugueuse forme une sorte de cuirasse atteignant parfois six centimètres d’épaisseur. [Priorité mastodonique de la massivité. Ésthetique mal foutue de la lourdeur amorphe.] (*Ultravocal* [2], p. 104; *Ultravocal* [1], p. 120)

[...] chiens [enragés] (*Ultravocal* [2], p. 236; *Ultravocal* [1], p. 236)

[...] l’enlacement mortel des tentacules [vénimeux] et des lanières [sanglantes]. (*Ultravocal* [2], p. 331; *Ultravocal* [1], p. 367)

Ou prolongera-t-elle infiniment la nuit cernée d’insectes criards et de bêtes funèbres [agressives]? (*Ultravocal* [2], p. 334; *Ultravocal* [1], p. 370)

Here, the vile and predatory characteristics of these monsters are magnified, mainly by the addition of various negative adjectives, such as ‘vilains’, ‘véenimeux’, ‘sanglantes’, and a sinister-sounding neologism ‘malcongreuses’. As can also be seen from the last three sets of quotations, many of the beasts are described by the additions as ‘enragés’, an adjective which sums up the dramatic hyperbolization of these rabid beasts in general throughout the hypertext.

As has already been seen in the examples of gap-filling in *Ultravocal* [2], nature is presented as malevolent in *Mûr à crever* and in *Ultravocal*, and as in league with Mac Abre in the latter text. In particular, Régis Antoine, Rafael Lucas and Kaiama Glover have noted that the work of Frankétienne, like that of some other Haitian

writers writing during the widespread repression and worsening social, economic and environmental situation of the Duvalier and post-Duvalier eras, breaks dramatically with *Indigénisme*, Marxism and *le réel merveilleux*.⁴⁴ These were the three overlapping currents dominating the Haitian literary scene before the emergence of Frankétienne's *Spiralisme* in the mid-1960s. The main difference, as Antoine, Lucas and Glover observe, is the creation of a new system of representation in which nature is represented in stark contrast to Marvellous Realism's celebration of the lush Haitian landscape. Nature is, they note, portrayed negatively by Frankétienne in *Mûr à crever* and in *Ultravocal*, and in some of his other works too. It is as if 'le réalisme merveilleux' were 'dans la flaque', as Régis Antoine puts it in an article where he discusses how Frankétienne's portrayal of nature '[se situe] aux antipodes du foisonnement panthéistique typique du réalisme merveilleux'.⁴⁵ In other words, all the positive force of the *arbres musiciens*, the *compère général soleil*, the sea, and the *femme-jardin*, which are lauded by Jacques Stéphen Alexis, Jacques Roumain and René Depestre, have been inverted in Frankétienne's work to form instead elements of a desecrated and nightmarish apocalypse. Sun, sea, trees and hurricane winds are depicted in *Mûr à crever* and *Ultravocal* as ferociously attacking the Haitian people and as joining forces with the repressive regime, as Antoine, Lucas and Glover all note.⁴⁶

In this way, Lucas points out in his preface to the 2004 French edition of *Mûr à crever* that:

[...] le soleil vorace et tentaculaire de *Mûr à crever* s'insère avec plus de pertinence dans le nouveau paysage littéraire que le soleil pictural de *Compère*

⁴⁴ See Régis Antoine, 'Le Réalisme merveilleux dans la flaque', *Notre Librairie*, 133 (1998), 64–72; Lucas, 'Frankétienne, l'écriture de la possession', pp. 38, 42–44; Rafael Lucas, 'The Aesthetics of Degradation', *Research in African Literatures* 35. 2 (2004), 54–74 (pp. 63–72); Glover, '*Spiralisme* and *Antillanité*', pp. 160–62, 165–68, 184.

⁴⁵ Antoine, 'Le Réalisme merveilleux dans la flaque', p. 66.

⁴⁶ See *ibid.*, pp. 66–70; Lucas, 'Frankétienne, l'écriture de la possession', pp. 38, 42–44; Lucas, 'The Aesthetics of Degradation in Haitian Literature', pp. 63–72; Glover, '*Spiralisme* and *Antillanité*', pp. 160–62, 165–68, 184.

Général soleil de Jacques S. Alexis. Le soleil dévorant, le vent sadique et les crabes assassins du livre de Frankétienne préfigurent une cosmologie dramatique qui tranchera avec la Nature exaltante du réalisme magique.⁴⁷

But these aspects of *Mûr à crever*'s depiction of the sun, such as its tentacles, which Lucas singles out as particularly brutal, are precisely the elements which have been added in the 1995 Haitian edition *Mûr* [2]. This comes out clearly when the hypertextual additions are highlighted in the passage to which Lucas refers:

Une journée lourde. Chaude. [Suffocante. Épuisante. L'été accorde ses batteries.] Suspendu à quelqu'invisible cordage, le soleil ~~ampoule~~ [monstre] géant, ~~applique un regard~~ [projette ses tentacules] vorace[s] sur les toits, les rues, les carrosseries, les vitres aveuglantes des automobiles. Avec dureté. Avec ferocité même. Le soleil ne vieillit pas. Oeil tenace, il est devenu lumière errante. Le jour naît des coulées de larmes jaillies [de l'oeil ardent] de ce cyclope errant [...] Passé midi, l'oeil grince impitoyablement. S'arme d'un cercle de dents qui s'enfoncent profondément jusqu'aux os des choses. [Jusqu'au coeur de la vie si fragile.] Les arbres, les animaux, les hommes crient grâce miséricorde. Mais l'oeil brûlant, gorgé de vitriol, n'entend pas. Il garde ses fins rayons qui percent, déchirent. Aiguilles pénétrant jusqu'aux tripes. Juge impassible, il regarde les vivants mourir à petit feu. Qui donc parlerait de survie? On n'en revient [reviendrait] jamais. [...] On n'en sortit [sortirait] que plus écorché. [Irréparablement démantibulé.] (*Mûr* [2], pp. 99–100; *Mûr* [1], p. 75)

As for the other additions above, they also portray the sun as more hyperbolically evil. For example, the substitution of 'projette ses tentacules' for 'applique un regard' portrays the sun as carefully planning its actions in order to achieve the most destruction down below. It is also described in *Mûr* [2] as a 'monstre' instead of an 'ampoule', and the metaphor which likens the sun to a cyclopean eye is extended with the addition of 'l'oeil ardent', where 'ardent' magnifies the brutal intensity of the sun's heat. The extent of the destruction which the sun wreaks is then amplified by one addition, '[j]usqu'au coeur de la vie si fragile', which reinforces the similar image in the previous sentence of the sun devouring everything on earth to its core. Likewise, the addition '[i]rréparablement démantibulé' pleonastically reiterates that

⁴⁷ Rafael Lucas, 'Préface', in Frankétienne, *Mûr à crever* (Bordeaux: Ana Editions, 2004), pp. 7–11 (p. 7).

which is already conveyed by ‘écrabouillé’, namely the sun’s razing to the ground of all life.

More generally, throughout both *Mûr* [2] and *Ultravocal* [2], many other additions similarly serve to hyperbolize the malevolence of all manifestations of nature noted by the critics:

[...] des vents de la démence (*Mûr* [2], p. 20; *Mûr* [1], p. 11)

Il fait jour; mais une épaisse fumée embrume toutes les rues. Enchevêtrement de ~~limailles~~ [ficelles et de tripes. Encordement gluant. Piège] tissé [tout autour des] objets par quelqu’araignée géante. Voilé, le soleil ne brille plus[;] c’est un oeil rougi de larmes [visqueuses.] (*Mûr* [2], pp. 197–98; *Mûr* [1], p. 153)

Avalasse irrésistible (*Mûr* [2], p. 212; *Mûr* [1], p. 164)

[D]émasquer la volée mers qui divaguez [sous les griffes du soleil][!] (*Ultravocal* [2], p. 15; *Ultravocal* [1], p. 16)

[...] poignard sanglant [dans la boue âcre] (*Ultravocal* [2], p. 103; *Ultravocal* [1], p. 117)

Pierres affreuses! (*Ultravocal* [2], p. 192; *Ultravocal* [1], p. 214)

[...] la ville avalanchée [d’avalasses effrénés] (*Ultravocal* [2], p. 285; *Ultravocal* [1], p. 316)

Un vent violent venu des entrailles de la terre [m’entraîne vers de lointains espaces. Rythme de] La cavalerie [en déchaînement et rituel cyclonique. Le vent débraillé] ouvre avec impertinence les livres, les revues, les journaux de ~~toutes sortes~~, [les ouvrages inédits] (*Ultravocal* [2], pp. 316–17; *Ultravocal* [1], p. 351)

Sur les plages désertes d’îles-épaves [les oursins les chardons] les aiguillons et les dents du sel continuent leurs ravages. (*Ultravocal* [2], p. 340; *Ultravocal* [1], p. 377)

C’est le temps [sauvage] du chiendent. (*Ultravocal* [2], p. 363; *Ultravocal* [1], p. 404)

Frequently, the above additions draw more attention to cruel and vicious weather, such as unbridled and demonic winds, cyclones, landslides, deluges, and thick dark asphyxiating mists, often hyperbolizing original references to these elements of nature already in the hypotext. Once again, the violent brutality of the sun is underlined by the added reference to 'les griffes du soleil'. Another way in which manifestations of nature are made insistently to sound more evil throughout both hypertexts is through the negative adjectives, such as 'rougies', 'âcre', 'affreuses', 'effrénés', 'débraillé' and 'sauvage' above. More generally still, nature is repeatedly characterized in both *Mûr* [2] and *Ultravocal* [2] as 'maléfique' and 'malouque' (*malouk* is the Haitian Creole word for evil), and as metastasizing evil like a death-bringing cancerous growth. Thus, nature is portrayed more hyperbolically as an agent of devastation throughout both hypertexts, vengefully wreaking destruction on people and on all other life forms.

An important concomitant theme, again noted by most critics in relation to *Mûr à crever* and *Ultravocal*, is that of the widespread degradation resulting from the sadism of the diabolical natural forces and beasts. In particular, Antoine, Lucas and Glover have noted the preponderance of images of decay and degradation in these texts. Such images further contribute to Frankétienne's inversion of the descriptive system of the earlier Haitian literary trend *Marvellous Realism* to such an extent that Bernard refers to an 'esthétique du délabrement' in his preface to the French 2004 edition of *Ultravocal*, while Lucas speaks in terms of an 'aesthetics of degradation' with reference to Frankétienne and some other writers of his generation.⁴⁸ I share the viewpoint expressed by Lucas that degradation is a better term to use in this context than 'délabrement' because, as Lucas puts it, 'degradation seems to take more into account a progressive and profound process of decomposition.'⁴⁹ Degradation is also the most apt term to use in the context of my study of deciphering and

⁴⁸ Bernard, 'Préface', *Ultravocal*, 2004, p. 6. See also Lucas's article with this expression as its title: Lucas, 'The Aesthetics of Degradation'.

⁴⁹ Lucas, 'The Aesthetics of Degradation', p. 3.

hyperbolization in the rewriting of *Mûr à crever* and *Ultravocal* because scenes of decomposition from the hypotexts are then degraded even more in both hypertexts.

Copious additions further the physical decline of both human beings and the environment:

Hier soir il t'a recueilli dans un ~~mauvais~~ [très grave] état [de délabrement physique]. (*Mûr* [2], p. 24; *Mûr* [1], p. 15)

[...] l'île d'Haïti, indolente [et désespérément chauve] à l'horizon. (*Mûr* [2], p. 81; *Mûr* [1], p. 61)

Fatigué, il porte difficilement son corps démembré ~~des—suites[.]~~ [Déconstombrance à la suite] d'une ~~mauvaise prison~~ [injuste et horrible incarcération, longue] de trois mois. (*Mûr* [2], p. 87; *Mûr* [1], p. 65)

La terre, minuscule ponton dénudé qui aurait servi d'escale sur la route de la lumière[, s'essoufle et pantèle de douleur]. (*Mûr* [2], p. 197; *Mûr* [1], p. 153)

Les objets, que nous avons quelquefois palpés, glissent et s'éparpillent, ferraille devenue [déchets et poussière en devenir]. (*Ultravocal* [2], p. 9; *Ultravocal* [1], p. 9)

Compter [les grains de poussière]. (*Ultravocal* [2], p. 13; *Ultravocal* [1], p. 13)

[Un soleil moribond] fait chevroter la cloche [crépusculaire]. (*Ultravocal* [2], p. 14; *Ultravocal* [1], p. 15)

[...] ma nageuse des fleuves [avariés] taris [cariés périss.] (*Ultravocal* [2], p. 39; *Ultravocal* [1], p. 44)

[...] le feu qui prend de l'intérieur et qui ravage impitoyablement [le corps] avant de s'éteindre [au souffle d'un cataclysme]. (*Ultravocal* [2], p. 61; *Ultravocal* [1], p. 70)

L'étau du vide se referme sur les poumons [éclatés déchirés] crachés [dans les poubelles sanglantes] (*Ultravocal* [2], pp. 93–94; *Ultravocal* [1], p. 107)

[...] des îles [chauves] (*Ultravocal* [2], p. 138; *Ultravocal* [1], p. 156)

[...] la vilaine plaie qui me ronge le nombril [effroyablement]. (*Ultravocal* [2], p. 235; *Ultravocal* [1], p. 260)

Fêlure des doigts [calcinés] (*Ultravocal* [2], p. 240; *Ultravocal* [1], p. 264)

Sur nos corps [délugés] (*Ultravocal* [2], p. 264; *Ultravocal* [1], p. 292)

[...] une nuit millénaire à stagnance de lèpre rance (*Ultravocal* [2], p. 280; *Ultravocal* [1], p. 310)

Ma peau tournée à l'envers [de la déconstombrance]. (*Ultravocal* [2], p. 285; *Ultravocal* [1], p. 315)

[...] la mémoire des pierres [endommagées]. (*Ultravocal* [2], p. 310; *Ultravocal* [1], p. 344)

[Nos] doigts [enfragelés] de poussière [nuageuse]. (*Ultravocal* [2], p. 317; *Ultravocal* [1], p. 351)

Quand il nous arrive de marcher, notre coeur donne l'allure [et la semblance d'un vieux chien fatigué]. Et nous boitons [bouffonnement]. (*Ultravocal* [2], pp. 365–66; *Ultravocal* [1], p. 406)

Here, human suffering is made to sound as if it is more serious and still worsening, and human bodies are portrayed as falling to pieces, quite literally. This degradation is made particularly prominent by the plethora of added adjectives and adverbs which describe various body parts as 'délugés', 'endommagés', 'enfragelés' and 'calcinés', and as suffering 'effroyablement'. Dystopian landscapes are also further degenerated by these additions. In particular, the two added descriptions of the island as 'chauve' point to the growing ecological disaster of soil erosion in Haiti. The country is anthropomorphized in its affliction, with its pain being depicted as so great that it pants and becomes breathless like a dying human being; while humans are described as resembling moribund dogs. All natural life is depicted as expiring, which heralds apocalypse, and the extent of the rot setting in, as well as the decay of human organs, is heightened intensely by strings of pleonastic additions. For example, 'avariés', 'cariés' and 'péris' hyperbolize the sense of 'taris' from the original hypotext, and 'éclatés' and 'déchirés' amplify the sense of 'les poumons crachés'.

Hyperbolic pleonasm is also added to make the piles of rubbish from the hypotext grow even higher in the hypertext:

Le glouglou de la déglutination. Le vomissement. Les pets. Les rots. La défécation. Tout le rituel digestif. Honteuse liturgie alimentaire des [êtres humains. Déchets scories merderies diarrhéiques. Vomissures crasses et cacas.] (*Mûr* [2], p. 64; *Mûr* [1], p. 47)

Je l'ai vu [patauger] dans une ~~boue~~ [flaque boueuse] couleur de [caca] diarrhée, un après-midi de pluie. (*Ultravocal* [2], p. 69; *Ultravocal* [1], p. 79)

[...] où s'amoncèlent tant de déchets, une floperie de saloperies. (*Ultravocal* [2], p. 106; *Ultravocal* [1], p. 121)

Puis, son attention s'arrêta à l'eau noirâtre qui s'écoulait, sur toute la largeur du caniveau, vers la gorge béante de l'égout dont les puanteurs lui montaient jusqu'aux narines [jusqu'aux poumons, jusqu'au coeur, jusqu'au cerveau, jusque dans l'âme. Intoxication] par de chaudes bouffées [pestilentiellles]. (*Ultravocal* [2], p. 147; *Ultravocal* [1], p. 165)

Par endroits, la terre s'ouvrait. Les voitures étaient projetées en l'air, à des dizaines de mètres du sol, et retombaient avec fracas au milieu de débris humains, de morceaux de verre [et de tout un amas d'objets hétéroclites. Charpies et bataclan.] (*Ultravocal* [2], pp. 181-82; *Ultravocal* [1], p. 202)

Et l'odeur des immondices cadavériques [recouvre la ville]. (*Ultravocal* [2], p. 183; *Ultravocal* [1], p. 203)

Different words for rubbish — 'déchets', 'saloperies', 'charpies' and 'bataclan' — are accumulated in these additions, and their quantity is further exaggerated by verbs such as 'amonceler' and 'recouvrir', and by other indicators of very great amounts: 'tant' and 'une floperie' (*youn flòp* in Haitian Creole means a great amount of something). Everything is described here as being awash with mud and excrement, and so the additions also make the passages from *Mûr à crever* and *Ultravocal* dealing with rubbish more scatological as well. A sequence is added in the fifth quotation above, 'jusqu'aux poumons, jusqu'au coeur, jusqu'au cerveau, jusque dans l'âme', which increases the rot and revolting smell in a similar way to the added pleonasm already examined. As for the addition of 'pestilentiellles', it is one of a number of hypertextual additions indicating the spread of plague-like illnesses,

caused by the ubiquitous piles of rubbish. Others include, '[v]irage viral intoxiqué de bactéries et de venin.' (*Ultravocal* [2], p. 130; *Ultravocal* [1], p. 147) and '[c]ontagion galopante. Contamination générale.' (*Ultravocal* [2], p. 353; *Ultravocal* [1], p. 392), while added words like 's'envenimer', 'poison', 'polluer' and 'malédiction' abound in the hypertext. Such additions depict veritable explosions of infectious diseases and pollution.

These added descriptions of extensive degradation, along with those of pernicious beasts and evil manifestations of nature, can be linked to action and resistance, as Lucas argues convincingly:

The description of degradation is not limited to a nihilist acknowledgment. The drive to revolt, as a constitutive element of the human condition and human dignity, and as a means of exorcising the process of degradation, continues to feed the dreams of the characters. In Zola's nineteenth-century naturalist works, the degradation of characters derived from a pedagogical project and a warning (an effort to show damages in order to incite reform and education). In Haitian works, the writers denounce a scandal and give an apocalyptic dimension to their tableaux, [...] [which] allows us to see a veritable mystique of change in the social, physical, and cultural environment.⁵⁰

In another article, Lucas argues that Frankétienne's repetitive writing techniques, many of which have been examined at the beginning of this section, provoke 'une sensation de saturation nauséuse', and he singles out the possible political implications of Frankétienne's frequent deployment of anaphora, in particular: 'Le procédé anaphorique est également utilisé pour désigner les responsables coupables, sous forme d'énumération, comme dans un réquisitoire.'⁵¹ As I have demonstrated throughout this section, these aspects of Frankétienne's *Mûr à crever* and *Ultravocal* referred to by Lucas — the saturating effect of descriptions of degradation, strange creatures, evil natural elements, and techniques of accumulation such as anaphora — have all been subjected to processes of deciphering and hyperbolization when the

⁵⁰ Lucas, 'The Aesthetics of Degradation', p. 16.

⁵¹ Lucas, 'L'Énergie linguistique dans l'œuvre de Frankétienne' (para. 16 of 31).

texts are rewritten in 1995. In 1995, Frankétienne is rewriting his 1968 and 1972 works under very different political conditions to those under which they were first written. Already by 1972, writers were experiencing a greater degree of artistic freedom under Jean-Claude Duvalier than had been the case under his father François Duvalier.⁵² In 1995, the repressive measures of the Duvalierian dictatorship, specifically directed against writers, are no more, and so Frankétienne is freer to decipher and hyperbolize the political import of his earlier texts. In the remainder of this section, I shall examine how the 1995 additions make both hypertexts more politicized.

The extent to which these texts are seen as politicized or depolitized depends on the edition to which the critic is referring. The confusion about *Mûr à crever* in particular can be explained by the fact that Lucas, Bernard and Glover are basing their discussion of this text on the 1995 version, while Jean Jonassaint refers to the 1968 edition in his 1987 interview. In contrast, the 1972 edition of *Ultravocal* is already more political than the 1968 text, and so there is less discrepancy between those scholars basing their critical work on *Ultravocal* [1] (Jonassaint, Bernard and Glover), and those who refer to *Ultravocal* [2] instead (Lucas and Douaire).

Critics often assume, quite wrongly, that the politically significant elements which they find in the 1995 versions were also already in the 1968 and 1972 editions of these texts. For example, Bernard remarks in his preface to the French 2004 edition of *Ultravocal*: '[...] ce livre, quoique paru il y a plus de trente ans, conserve une étrange fraîcheur.'⁵³ But an important factor in this 'strange freshness' is that the significant additions made to the hypertext in 1995, which Bernard does not mention, do indeed 'refresh' the hypotext, particularly from a political perspective. Bernard's preface to the 2004 edition is entitled 'Préface (15^e année de dictature de Duvalier)',

⁵² Ferdinand, 'Doctrines littéraires et climats politiques sous les Duvalier', pp. 196, 226.

⁵³ Bernard, 'Préface', *Ultravocal*, 2004, p. 10.

and makes no mention of the fact that the edition of *Ultravocal* he is prefacing has been updated *since* Duvalier's fifteenth year in power (1972). The French 2004 edition is actually based on the revised 1995 Haitian edition, for which Frankétienne made new additions, with hindsight, from the position of nine years after the end of the Duvaliers. By examining the political additions of both *Mûr* [2] and *Ultravocal* [2], I hope to demonstrate that they serve to decipher and hyperbolize political elements of both hypotexts.

A number of extremely clear references to dictatorship and politics have been added, and the Duvaliers, the repression of their regime and the Tontons Macoutes are also explicitly evoked:

[L'orgueil analphabète des dictatures qui piétinent les rêves des peuples.] (*Mûr* [2], p. 18; *Mûr* [1], p. 10)

Ecoute-moi. Pars, mon ehéri [enfant. Ce ne sont pas des intimidations à la légère. Gaston est un homme du gouvernement, un tueur de renom. Je t'en supplie, Raynand. Pars tout de suite.] [...] Ne reste pas ici. Va et oublie Solange[.] [Oublie] Gaston et tous les autres [cannibales]. (*Mûr* [2], pp. 55–56; *Mûr* [1], pp. 40–41)

Vaste cirque de nains et de clowns. Théâtre total de l'insomnie où règne la mauvaise conscience. La science, la technique, la littérature, l'art[, la politique, la guerre][. E]xhibitionnisme [fascinant des spectateurs débiles, souvent amnésiques][.] (*Mûr* [2], pp. 64–65; *Mûr* [1], p. 48)

Au tribunal de midi, Saint-Nicolas juge les vivants [criminels, les tueurs et les maîtres du pouvoir] qui s'attardent au chantier [du mal] [...] Jamais plus de muselière! [Jamais plus de camisole! Jamais!...] (*Mûr* [2], p. 164; *Mûr* [1], p. 129)

— Et puis, Raynand, les autres ne sont pas meilleures. Leurs maris, des pleutres. Des couillons resquilleurs. Des pédéastes. [Des contrebandiers. Des politiciens véreux.] Des agents secrets de puissances étrangères. Une engeance décadente. Favorisés durant l'occupation américaine, évincés des avenues du pouvoir, ils gardent la nostalgie du yankee. (*Mûr* [2], p. 185; *Mûr* [1], p. 143)

Enfin, le dressage du faucon se termine par l'escap, exercice qui a pour objet de faire connaître à l'oiseau l'espèce particulière de gibier [(surnommé camoquin,

opposant ou dissident)] à la chasse duquel on le destine. (*Ultravocal* [2], p. 154; *Ultravocal* [1], p. 173)

Or, ma mémoire déshabillée m'est revenue jubilatoire. [...] L'euphorie. Les polémiques musicales. Compas-Direct. Cadence-Rampa. La joie de vivre sur fond de dictature sanglante. Un carnaval macabre jusqu'au zénith. Les jeunes militants mouraient par grappes dans les nombreuses tentatives de guérilla, tandis que d'autres crevaient par suite de mauvais traitements à l'intérieur des prisons sordides dans la solitude de leurs rêves. Recettes corsées d'horreurs en un corps de cauchemars dans la malédiction du terrible Fort-Dimanche. (*Ultravocal* [2], pp. 204–5; *Ultravocal* [1], pp. 226–27)

— Comment était-il, cet étranger?

— Vêtu de gris [gros bleu.] Autour du cou, un mouchoir rouge. Une valise noire à la main droite. [Les lèvres in pertinentes [sic] Et le regard méchant.] (*Ultravocal* [2], p. 220; *Ultravocal* [1], p. 244)

Apart from the more general references to dictatorship, politics and politicians, many of these additions evoke François and Jean-Claude Duvalier and their Tontons Macoutes very explicitly. For example, one character in *Mûr à crever*, Gaston, is already presented as a threatening thug in the hypotext, but in the hypertext his thuggery is politicized in the second quotation above, where what is added spells out that he is a renowned government-sponsored killer, in other words, a Tonton Macoute. Mac Abre is also portrayed more clearly as a Tonton Macoute by the additions in the last quotation above. The substitution of the colour blue for grey reveals that he is wearing the Tonton Macoute uniform, which consists of a blue shirt and a red neck tie. Therefore, Mac Abre's personification as embodiment of evil contains a new more clearly Haitian component. He can no longer be thought of as an entirely foreign evil-doer, which is how Bernard reads this character, referring solely to the earlier 1972 *Ultravocal* [1]:

Le danger qui rôde se fond dans *Ultravocal* en un seul personnage très bien nommé: Mac Abre. Le jeu de mot sur l'onomastique prend en compte l'apparence écossaise, mais il s'agit clairement d'un produit d'importation états-unien. Et ce personnage que l'on doit paradoxalement qualifier de 'noir' dans ce récit, rassemble en lui tout l'univers occulte du pouvoir, et de la

violence [...]. Cette personnalisation extrêmement virulente de l'hégémonisme insolent des États-Unis sur tous les pays voisins [....].⁵⁴

In the hypertext, then, Mac Abre can no longer be seen purely as 'un produit d'importation états-unien', and as embodying 'l'hégémonisme insolent des États-Unis'. The addition of the Haitian Tonton Macoute dimension to Mac Abre shows that he could also be 'noir', as well as evil and white. Importantly, his ethnicity is never determined in either hypo- or hypertext, and this figure represents evil incarnate in a way which is beyond ethnicity, and subsequently both white and black simultaneously.

Duvalier is clearly evoked by the explicit reference to the terrible 'Fort-Dimanche', the notorious prison he built which became synonymous with his regime. These hypertextual additions clearly allude to the torture of political prisoners held within Fort Dimanche, and the political killings of many who attempted to fight against his rule. *Camoquin*, the specific term used by the Duvaliers to designate all their opponents, is inserted conspicuously in the 1995 version. The meaning of this politically loaded Haitian expression is also deciphered for non-Haitian readers through the term's juxtaposition with the closest French translations of it: 'opposant' and 'dissident'. Political opponents of the Duvalier regime are also referred to more generally throughout the additions of *Mûr* [2] and *Ultravocal* [2] through allusions to 'manifestants', 'participants' and 'militants actifs'.

Other examples include, most notably, stronger condemnations of President Élie Lescot and the Haitian bourgeoisie, and clearer and more hyperbolic allusions to the American Occupation of Haiti of 1915–34. As Jonassaint points out, referring to *Mûr* [1], the American Occupation is ostensibly the issue in question behind an allegorical divine army of angels who transform themselves without warning into diabolical beasts. A number of additions in *Mûr* [2] underline the iniquity of these

⁵⁴ Bernard, *Rêve et littérature romanesque en Haïti*, pp. 221–22.

‘envahisseurs’ and suggest more clearly that they are indeed foreigners from the United States:

Cette race angélique, selon la rumeur publique, vit dans ~~quelque~~ [une] très riche contrée au nord du continent. [...] Elle s’envole chaque fois qu’il s’agit de porter sans retard l’aide divine aux endroits frappés durement par un fléau quelconque[, ou lorsque la démocratie et la paix mondiale sont menacées quelque part. La divine armée des anges intervient le plus souvent dans les pays ravagés par la guerre et la famine]. (*Mûr* [2], pp. 213–14; *Mûr* [1], p. 165)

Même les vieillards, au bord de la tombe, n’ont jamais de leur vivant vu ~~pareille chose~~ [un pareil phénomène. Un événement effrayant au delà même de l’imaginaire.] Un bouleversement total. [Une horrible et soudaine métamorphose.] Les anges se transforment au crépuscule en bêtes effrayantes. Cornes au front. Griffes crochues. Lèvres rongées qui laissent [entre]voir des dents jaunâtres, pointues. Leurs bâtons de messenger sont devenus des fourches menaçantes. Ils vocifèrent une langue hachée[, gutturale, truffée d’onomatopées]. [...] les envahisseurs ~~métamorphosés en~~ [morfreusés, les fameux et terribles] anges-démons. (*Mûr* [2], pp. 214–15; *Mûr* [1], pp. 166–67)

— Comme ils sont vilains [...]

— Avec leurs poils roux, ils sont affreux.

— On dirait des cochons mal grattés.

[— C’est une armée d’extra-terrestres.] [...]

— J’ai refusé de croire qu’ils étaient des habitants de la terre.

[— Ce sont des mutants hideux.]

— C’est le grand froid qui leur a cuit la peau.

[— Ils viennent sûrement d’une galaxie lointaine.] (*Mûr* [2], p. 227; *Mûr* [1], p. 176)

Hyperbolic and pleonastic references to their terrible metamorphosis are added here — ‘morfreuser’ is a neologism which also evokes metamorphosis. That the invading army come from a foreign country is stressed by the added description of their speech as guttural, and by the comparison made between them and extraterrestrials from a distant galaxy. In the first quotation above, they are made to sound as if they come from a major foreign power in the habit of deploying troops to neighbouring countries. Here, the humanitarian pretext for such military interventions is given,

and this false benevolence makes their subsequent transformation into demons all the more terrible.

Frankétienne's choice of verb in this quotation — *intervenir* — and the clearer and more hyperbolic depictions of foreign 'anges-démons' are also highly significant because they evoke the United States Intervention in Haiti from 1994–5, in which 20,000 US-troops were once more deployed to Haiti, just before the publication of *Mûr* [2] in January 1995. In particular, the added reference to the angels' intervention to restore democracy wherever it is needed specifically recalls the humanitarian rationale for the intervention, whose code name was 'Operation Uphold Democracy'. Both the hypo- and hypertextual representations of these 'anges-démons' invaders are depicted in a strikingly atemporal way, which encourages the reader to see a timeless continuation at work in the invaders' actions. Here in embryo, we find in the 1995 hypertextual additions of *Mûr* [2] an idea which will then be substantially further developed in Frankétienne's next rewriting, where it becomes a central thematic concern in his representations of cannibalism. When Frankétienne rewrites *L'Oiseau schizophone* (1993) to form *Les Métamorphoses de l'oiseau schizophone* (1996–1997), he makes copious additions which explicitly stress unchanging repetition in aggressive United States designs on Haiti between the earlier American Occupation and the more recent (and post-*L'Oiseau schizophone*) American intervention, as will be seen in the next chapter. These clearer parallels drawn between the Occupation and the intervention are part of a cycle of greed and conquest, which Frankétienne depicts as a type of cannibalism of Haiti, whereby the country is devoured by aggressive outside forces, but also by corrupt Haitian-born politicians.

Again in this respect, the additions made in *Mûr* [2] and *Ultravocal* [2] prefigure, to a certain extent, Frankétienne's subsequent addition of the cannibal metaphor in *Les Métamorphoses*. Already in *Mûr* [2] and *Ultravocal* [2], some additions are made

which depict corrupt evil-doers as cannibals, for example: ‘Cheveux dressés en flammes par les avaleurs de feu qui souhaitent que dure la nuit tribale [des tueurs cannibales]’ (*Ultravocal* [2], p. 29; *Ultravocal* [1], p. 32); ‘En liesse les lombrics [dévoreurs des clitoris et] mangeurs d’yeux’ (*Ultravocal* [2], p.303; *Ultravocal* [2], p. 336), and ‘La ville ouverte aux morsures [des cannibales]’ (*Ultravocal* [2], p. 316; *Ultravocal* [1], p. 351). It is really only in *Les Métamorphoses*, however, that the cannibal metaphor becomes really pervasive and its symbolism is developed in a number of different ways. In these respects, *Les Métamorphoses*, Frankétienne’s next rewriting, can be thought of as deciphering and hyperbolizing in its turn these more latent uses of the cannibal metaphor and references to the United States intervention from *Mûr* [2] and *Ultravocal* [2].

In conclusion to this chapter, I would like to emphasize that Frankétienne renews his first works by bringing certain aspects of them up to date. Most notably, his Spiralist ideas are developed along the lines of his later thinking on the Spiral and *écriture quantique*, and the political symbolism of both works is updated and made stronger and clearer. The reinforcement of framing devices in both *Mûr à crever* and *Ultravocal* draws the reader’s attention to the rewriting that has taken place, and also makes it clearer that Frankétienne has rewritten *Mûr à crever* and *Ultravocal* following the directions for creative reading and writing outlined in the frames of both hypertexts. When *Mûr* [1] and [2] and *Ultravocal* [1] and [2] are compared, it emerges that energy and deciphering, which are important themes in the prominent frames of *Mûr à crever* and *Ultravocal* respectively, take on new significance in both hypertexts where they are further developed as themes. They also emerge as two key processes to which *Mûr* [1] and *Ultravocal* [1] have been subjected in the rewriting. These processes have emerged most strikingly in this chapter from my examination of ways in which the main thematic concerns of both texts have simultaneously been brought out more clearly and strongly.

In the next chapter on the more major rewriting still, *Les Métamorphoses de l'oiseau schizophone* (1996–7), I shall examine, above all, Frankétienne's deciphering and hyperbolization of the theme of cannibalism in that rewriting, which consistently amplifies the odd, more latent references to cannibals which can be found in the intervening 1995 rewritings which have been the subject of this chapter. As in *Mûr* [2] and *Ultravocal* [2], additions made in *Les Métamorphoses* give particular prominence to the processes according to which Frankétienne has rewritten the work. These processes of rewriting in *Les Métamorphoses* will be the subject of the final chapter of the thesis. In *Les Métamorphoses*, deciphering and hyperbolization are similarly brought out more clearly and strongly, and they are also supplemented there by two further processes of rewriting, those of 'recapitulation' and 'cannibalization'. Returning to the Spiral and *écriture quantique*, as he does in *Mûr* [2], Frankétienne goes even further in what he adds in *Les Métamorphoses* towards summarizing and restating the main points of these concepts. Cannibalization is presented as an aesthetic practice which emerges as a result of copious added references to rewriting the text by eating and regurgitating it. Thus, the final two chapters of this thesis will focus to a large extent on cannibalism, which at once emerges in *Les Métamorphoses* as the most prominent theme, and also as the central process involved in the rewriting of *L'Oiseau schizophone*.

***L'Oiseau schizophone* (1993) – *Les Métamorphoses de l'oiseau schizophone* (1996–7)**

Chapter 3

Representations of Cannibals

To examine the great prominence given to the theme of cannibalism in *Les Métamorphoses*, this chapter identifies the main strategies Frankétienne uses when he plays with the stereotypical matrix Haitian = cannibal at the level of his characters. My aim here is to demonstrate that the many added references to cannibalism in *Les Métamorphoses* serve to depict all of Haitian history from colonial times to the present as being stuck in the same vicious circle of corrupt power. It is the exploitation Haiti has suffered at the hands of colonial and post-colonial, foreign- and Haitian-born rule which is graphically depicted throughout the hypertextual additions as tantamount to acts of cannibalism. Frankétienne's redeployment of cannibalism will be briefly contextualized in the light of theories and critical work to do with colonial stereotypes, and other Caribbean and Latin American writers' treatment of history. The first part of the chapter deals with Frankétienne's inversion of the cannibal stereotype, which he projects instead onto the material consequences of the actions of foreign powers. His more complicated use of the same cannibal stereotype in many added depictions of Haitian-born leaders since 1804 then forms the focus for the second part, where I argue that Frankétienne is insisting on a contextual specificity of rumours to do with cannibalism in Haiti. Finally, I examine the extremely *carnavalesque* debunking of Haitian 'cannibal' leaders, which also takes place in the additions of *Les Métamorphoses*.

For my examination of Frankétienne's deployment of stereotypes to depict representatives of foreign colonial and neo-colonial powers and post-1804 Haitian leaders as cannibals, two studies will be of key importance: J. Michael Dash's

literary survey of American stereotypes of Haitians and Haitian stereotypes of Americans; and Laënnec Hurbon's identification of the simple opposition between *barbare / civilisé* as the linchpin of stereotypes to do with Haiti.¹ The type of stereotype Frankétienne is inverting can be found in the books about Haiti from various periods, which are analyzed by Dash and Hurbon. As they have demonstrated, there is a relentless repetition in Western texts about Haiti of references to and literary representations of Haitian barbarity, in which Haitian cannibalism figures prominently. Some of the most lurid examples of this type of representation can be found in Spenser St John's *Hayti or the Black Republic* (1884), Hesketh Prichard's *Where Black Rules White: A Journey Across and About Hayti* (1900), and John Craige's unsubtly titled *Cannibal Cousins* (1934).² Dash, in particular, refers repeatedly to Edward Said's *Orientalism* when charting the 'congealing' process in these texts whereby stereotypes about Haiti harden and become fixed in Western popular and literary imaginations.³

In *Orientalism*, Said argues that the purpose of depictions of the backwardness, barbarity, or decadence of the non-Western world is that by doing so the colonial powers can affirm their own claims to being civilized, and to be bringing civilization to the rest of the world. Several perspectives from Said's *Orientalism* are also very enabling for my study of Frankétienne's reappropriations of the cannibal stereotype.

¹ J. Michael Dash, *Haiti and the United States: National Stereotypes and the Literary Imagination*, 2nd ed. (Basingstoke: Macmillan, 1997); Laënnec Hurbon, *Le Barbare imaginaire: sorciers, zombis et cannibales en Haïti* (Paris: Cerf, 1998).

² Spenser St John, *Hayti, or, the Black Republic* (London: Smith, Elder & Co., 1884); Hesketh Prichard, *Where Black Rules White: A Journey Across and About Hayti* (Westminster: A. Constable & Co., 1900); John Craige, *Cannibal Cousins* (New York: Minton, Balch & Co., 1934). Other examples from Dash and Hurbon's corpus of texts which demonize Haiti and Haitians include: Faustin Wirkus, *The White King of La Gonave* (Garden City, NY: Doubleday, Doran & Co., 1931); John Craige, *Black Bagdad: The Arabian Nights Adventures of a Marine Captain in Haiti* (London: Stanley Paul, 1933); Bernard Diederich and Al Burt, *Papa Doc: Haiti and its Dictator* (London: Bodley Head, 1970); Robert Rotberg, *Haiti: The Politics of Squalor* (Boston: Houghton Mifflin, 1971); Robert Heintz and Nancy Heintz, *Written in Blood: The Story of the Haitian People, 1492-1971* (Boston: Houghton Mifflin, 1978); Wade Davis, *The Serpent and the Rainbow* (New York: Simon and Schuster, 1985), and Wade Davis, *Passage of Darkness* (Chapel Hill and London, University of North Carolina Press, 1987).

³ Dash, *Haiti and the United States*, passim.

Most notably, the clear link Said makes between the imaginative assumptions of 'Orientalist' discourse and material consequences finds a striking echo in Frankétienne's exposure of the repercussions of stereotypical formulas about Haitian cannibalism, such as the American Occupation of 1915–34, the international embargo of 1991–4, and the United States-led intervention in Haiti of 1994–5. As will be seen below, Frankétienne is also playing with the legitimating dimension of the stereotypes, explored by Dash, to do with Haitian barbarity and cannibalism. According to Dash, such stereotypes are set up, like the Orientalist representations examined by Said, in binary opposition to Western 'civilization', and function by justifying Western colonial or neo-colonial rule of Haiti.⁴ These are the aspects of Said's readings of Orientalist discourse which are most applicable to my examination of Frankétienne's redeployment of the cannibal stereotype in his portrayal of foreign colonial and neo-colonial characters as cannibals. Nevertheless, one of the major criticisms of Said's *Orientalism* — namely, that his work does not consider the resistance through alternative representations of those subjected to colonialism — is also extremely relevant to Frankétienne's reversal of the cannibal stereotype onto the stereotypers.⁵ Thus, unlike Dash, I also want to contextualize my discussion of added cannibal stereotypes in *Les Métamorphoses* by referring to Homi Bhabha and Mireille Rosello who theorize ways in which the *represented* call into question the stereotyping discourse which represents them.⁶

Bhabha develops Said's concept of Orientalism by focusing on the *ambivalence*, *anxious repetition*, and the menace of *mimicry*, which he argues are central to colonial discourse and its main discursive strategy: the stereotype. The effectiveness

⁴ Ibid., pp. 1–2, 23–24.

⁵ On this point, see John McLeod, *Beginning Postcolonialism* (Manchester: Manchester University Press, 2000), p. 48; Patrick Williams and Laura Chrisman, 'Colonial Discourse and Post-Colonial Theory: An Introduction', in *Colonial Discourse and Post-Colonial Theory* (London; New York: Harvester, 1993), pp. 1–20 (p. 16); Ajaz Ahmad, *In Theory: Classes, Nations, Literatures* (London: Verso, 1992), p. 172.

⁶ Homi Bhabha, *The Location of Culture* (London and New York: Routledge, 1994), chs 3 and 4, pp. 66–92; Mireille Rosello, *Declining the Stereotype: Ethnicity and Representation in French Cultures* (Hanover and London: University Press of New England, 1998).

of colonial discourse, according to Bhabha, is undermined by the *ambivalent* motion of the colonial stereotype, which simultaneously presents the colonized subject as both similar and different from the colonizing subject. It is through this ambivalent split that the colonizers are faced with the unsettling possibility that they, in fact, resemble the colonized. The threat of breaking down the oppositional barriers constructed by anxiously repeated stereotypes is made most acute for the colonizer through *mimicry*. This is construed positively by Bhabha as an anti-colonial challenge whereby colonized 'mimic men' become '*almost the same but not quite*', defying the distinctions which the colonial stereotype attempts to fix.⁷

How does Bhabha's take on stereotypes relate to the cannibal focus of the additions Frankétienne makes when rewriting *L'Oiseau schizophone*? Frankétienne ironically mirrors the endless *anxious repetition* of one 'terrifying' stereotype commonly foisted on Haitians — cannibalism — through multiple reiterations of the cannibal stereotype operated in reverse.⁸ According to Bhabha, *ambivalence* is at the crux of *anxious repetition* of stereotypes: 'the *same old* stories of the Negro's animality, the Coolie's inscrutability or the stupidity of the Irish must be told (compulsively) again and afresh' in order to try to fix the colonized in the discourse of colonialism; and the very fact that this attempt must be continuously repeated attests to its inadequacy as a distancing technique.⁹ It is precisely this *ambivalence* which is amplified by Frankétienne's portrayal of repeated reincarnations of stock colonial and post-colonial cannibals throughout Haiti's history: he holds the mirror to reflect back onto the original stereotypers, thus illuminating that the cannibal stereotype reveals far more about their colonial and neo-colonial activities in Haiti. In this way, Frankétienne's representations of stock colonial and neo-colonial cannibals present

⁷ Bhabha, *The Location of Culture*, p. 89 (his italics). This is very different to V.S. Naipaul's negative conception of mimicry and 'mimic men'. See Vidiadhar S. Naipaul, *The Mimic Men* (London: Deutsch, 1967).

⁸ Bhabha points out that colonial stereotypes, such as 'savagery, cannibalism, lust and anarchy' are often terrifying. Bhabha, *The Location of Culture*, p. 72. Dash also notes that stereotypes about Haitians tend to depict them as fearsome. See Dash, *Haiti and the United States*, pp. 22–24.

⁹ Bhabha, *The Location of Culture*, p. 77 (his italics).

the type of insurgent challenge envisaged by Bhabha in his reading of colonial stereotypes.

Frankétienne's reappropriation of the cannibal stereotype can also be considered in the light of Mireille Rosello's survey of different interventionist strategies employed by Francophone postcolonial writers in order to dismantle ethnic stereotypes. Deploying many of the same tactics identified by Rosello, Frankétienne also manipulates stereotypes in a ludic and subversive manner for laughter and derision, as will be seen below. Like many of the writers analyzed by Rosello, he could also be thought of as 'stealing' the stereotype of cannibalism for his own purposes.¹⁰ Thus, my examination of Frankétienne's postcolonial redeployment of the colonial and neo-colonial cannibal stereotype in the additions of *Les Métamorphoses* is framed by the work on stereotypes by Dash, Bhabha, and Rosello in particular. However, as will become very clear below, foreign colonial and neo-colonial characters are not the only ones to be depicted as cannibals. Indeed, Frankétienne's most hyperbolic 'cannibal' typecasting is reserved for post-1804, Haitian-born leaders. My study of these representations of Haiti's post-colonial leaders as cannibals is most informed by Laënnec Hurbon's insightful inquiry into the reduplication and internalization of old colonial schemas of *barbare* versus *civilisé* in rumours to do with cannibalism, sorcery and zombification in Haiti today.

Through his frequent deployment of the cannibal stereotype, Frankétienne depicts all of Haitian history from colonial times to the present as being stuck in a vicious circle of corrupt power. Already in *L'Oiseau schizophone*, this type of repetitious corrupt rule is represented by a trio of characters who are stock colonial types: a wealthy, heartless landowner, a 'sighing' whore of excess, and a sleazy priest. Each of these characters has a ridiculous name underlining their stock function: there is the overabundantly named *Maître Lolo Rosaire Dubois Lajoie Lapaix, Réginette Soupir*,

¹⁰ See Rosello, *Declining the Stereotype*, ch.2, pp. 41–64.

and *Père Gynophile de Bandet* (ironically known to his flock by the rather puritanical nickname *Père Nono*). To emphasize that this type of corrupt colonial rule has continued to haunt post-colonial Haiti from 1804 to the present, the trio of stock colonial characters is inserted anachronistically in situations which are clearly set in the twentieth century.

In his representations in *L'Oiseau schizophone* and *Les Métamorphoses* of the repeating Plantation, of which the colonial types Maître Lolo, Réginette Soupir, and Père Nono are the mainstays, Frankétienne displays the same obsession with writing the past that can be found in most Caribbean and Latin American writing. Central to Frankétienne's portrayal of Haitian history is the colonial Plantation. As Mary Gallagher observes, the Plantation is one of the chronotopes of greatest significance in the Caribbean imagination of time and space.¹¹ The Plantation is, for example, the basis for Antonio Benítez-Rojo's theorizing of his pan-Caribbean conception of the 'repeating island'.¹² One very frequent change made throughout *Les Métamorphoses* is the capitalization of the initial letters of the words 'Plantation' and 'Habitation', which are nearly always written in lower case in the hypotext. Benítez-Rojo also

¹¹ Gallagher, *Soundings in French Caribbean Writing*, p. 145.

¹² See Benítez-Rojo, *The Repeating Island*, pp. 5–6. Here, I am adapting Benítez-Rojo's term 'repeating island' to my own conception of the 'repeating Plantation' in *L'Oiseau schizophone* and *Les Métamorphoses*. Benítez-Rojo emphasizes the word 'repeating' in the sense in which it is used in the discourse of Chaos theory. Employed in this way, 'repeating' thus enables him to present the common dynamics he perceives across the whole Caribbean through which one island repeats another 'in a certain kind of way' (see pp. 3–4). As will be seen in chapter 4, Benítez-Rojo's Chaos-inspired definition of every repetition entailing a difference does bear great similarity to Frankétienne's notion of the Spiral to which constantly changing repetitions are absolutely key. When I speak of the 'repeating Plantation', however, 'repeating' is used in a far more negative sense. As opposed to affirmative, Chaos-inspired repetition, the 'repeating Plantation' operates in a closed, vicious circle of the worst tyrants and episodes from Haitian history being repeated endlessly. Frankétienne equates Haiti's repeating history with the corrupt, exploitative, and money-grabbing rule symbolized for him by the colonial Plantation. Like Frankétienne, Benítez-Rojo does refer frequently to the multiplication of the Plantation, but he is more interested in the proliferation of the Plantation across the Caribbean region at different points in the islands' histories than in finding later continuations of colonial-type plantation rule in any one island's post-colonial history (see pp. 33–82). At one point, however, Benítez-Rojo does provide a very useful model through which these two contradictory senses of 'repeating' operate simultaneously in the Caribbean: 'the Caribbean could be seen as well as a loosely bounded figure combining straight lines and curves, let's say, a spiral galaxy tending outward — to the universe — that bends and folds over its own history, its own inwardness' (p. 36).

capitalizes 'Plantation' 'to indicate not just the presence of many plantations', but also as a shorthand 'for the type of society that results from their use and abuse.'¹³ In *Les Métamorphoses*, I would argue that Frankétienne's capitalization of Plantation serves a very similar purpose, with his repeating Plantation resembling Benítez-Rojo's Meta-Plantation, which symbolizes the combined individual plantations producing sugar, tobacco, coffee, cacao, cotton, rice, and millet.¹⁴

Frankétienne's approach to the configuration of history shares many of the central preoccupations which mark historical representation in the work of other Francophone Caribbean writers in particular. Echoes of a similar repeating Plantation paradigm can be found in the works of Joseph Zobel, Édouard Glissant, Patrick Chamoiseau, and Frankétienne's fellow-Spiralist Jean-Claude Fignolé.

A number of their texts similarly span several centuries, and reflect on the unending perpetuation of the colonial past and the reproduction of the Plantation in the present, for example Glissant's *Le Quatrième siècle*, Chamoiseau's *Texaco*, and Fignolé's *Aube tranquille* span four hundred, one hundred and fifty, and two hundred years of Martinican and Haitian history respectively.¹⁵ Frankétienne's perennially repeating Plantation particularly resembles that of Zobel, which Gallagher describes as 'a hermetically sealed time capsule', and Jacques Stéphen Alexis's panoramic view of Haitian history as a cycle of conquest and greed.¹⁶ In this way, similar patterns of endless repetitions over centuries of Caribbean history are represented, with the temporal vortex of Glissant's *La Case du commandeur* constituting one of the clearest parallels with Frankétienne's Spiralling visualization of Haitian history.¹⁷

¹³ Ibid., p. 9.

¹⁴ Ibid., p. 9.

¹⁵ Édouard Glissant, *Le Quatrième siècle* (Paris: Seuil, 1964); Patrick Chamoiseau, *Texaco* (Paris: Gallimard, 1992); Jean-Claude Fignolé, *Aube tranquille* (Paris: Seuil, 1990).

¹⁶ Gallagher, *Soundings in French Caribbean Literature*, p. 147. See Joseph Zobel, *La Rue Case-Nègres* (Paris: Présence africaine, 1950); Jacques Stéphen Alexis, *Compère Général Soleil* (Paris: Gallimard, 1955); Jacques Stéphen Alexis, *Les Arbres musiciens* (Paris: Gallimard, 1957).

¹⁷ Édouard Glissant, *La Case du commandeur* (Paris: Seuil, 1981). According to Barbara Webb, the principal metaphor that expresses the relationship between myth and history in *La Case du*

Like Frankétienne, these other Francophone Caribbean writers also reject the concept of history as a linear chronology, and question 'official' versions of history.¹⁸ This non-chronological challenge to conventional linear conceptions of time is clearest in the way in which past, present, and future are wholly intermingled in their literary texts, where transitions between far-removed periods of time are often seamless. These alternative conceptions of history also resemble those of Frankétienne in their orientation towards the present and the future. The future focus of Glissant's notion of '*une vision prophétique du passé*', and also his frequent references to a future history to be made ('*l'histoire à faire*'), the '*pressentiment du passé*', and memories of the future has been echoed in much Francophone Caribbean writing, where there is often a stress on the need to look to and understand the past in order to act in the present and the future.¹⁹ As will be seen in this chapter, Frankétienne's use of the repeating Plantation paradigm and his reinsertions of stock colonial characters are also predominantly present- and future-oriented, and are used to indicate the consequences of centuries of the same colonial-type rule for the Haiti of today and tomorrow.

Despite these similarities, Frankétienne's treatment of Haitian history also differs quite strikingly from that of Francophone Caribbean writers, such as Glissant, Chamoiseau, and Confiant. Perhaps the most radical difference is that Frankétienne does not place the stories of the 'petit peuple' at the fore of his version of history,

commandeur is the spiral of the novel's temporal vortex. Barbara Webb, *Myth and History in Caribbean Fiction: Alejo Carpentier, Wilson Harris, and Édouard Glissant* (Amherst: University of Massachusetts Press, 1992), p. 85. Kaiama Glover has also identified the Spiralic presentation of history in Frankétienne and Fignolé. See Glover, '*Spiralisme and Antillanité*', p. 188.

¹⁸ Gallagher is, however, quite right to point out that Western history is far more than 'a transparent concept or a homogenous practice.' Gallagher, *Soundings in French Caribbean Literature*, p. 57. Bernadette Cailler also notes that Western history and fiction is increasingly tending towards non-linearity. Bernadette Cailler, *Conquérants de la nuit nue: Édouard Glissant et l'H(h)istoire antillaise* (Tübingen: Gunter Narr, 1988), pp. 22, 56.

¹⁹ On these concepts see Glissant, *Le Discours antillais*, p. 132; Wolfgang Bader, 'Poétique antillaise, poétique de la relation: interview avec Édouard Glissant', *Komparatistische Hefte*, 9–10 (1984), 83–100; Juris Silinieks, 'Glissant's Prophetic Vision of the Past', *African Literature Today*, 11 (1980), 161–67. See also the preface of *Monsieur Toussaint*, where Glissant discusses the need to 'renouer avec son histoire obscurcie' in order to 'se vouer mieux encore aux saveurs du présent.' Glissant, *Monsieur Toussaint* (Paris: Gallimard, 1986), pp. 7–8.

unlike Glissant who counteracts linear, monolithic Western History (with a capital 'H') through a multitude of lost alternative histories (with a small 'h') or stories from an Antillean perspective.²⁰ This approach to Antillean histories is also echoed by Chamoiseau and Confiant who pay tribute to Glissant for having identified the 'frissonnement d'histoires emmêlées où explose l'Histoire linéaire occidentale'.²¹ Another fundamental difference is that history is not conceived so much as an absence ('carence') in Frankétienne's *L'Oiseau schizophone* and *Les Métamorphoses*, as it is in Glissant and several other French Caribbean writers.²² Nor does Frankétienne imaginatively construct alternative stories for figures of resistance like the maroon runaway slave figures and their descendents in Glissant's fiction, or the *djobeurs* and *driveurs* of the 'petit peuple' who eak out a living in Chamoiseau and Confiant's novels. Elements of the landscape are also not integrated into Frankétienne's vision of Haitian history as the keys to uncovering the past, as is the case in Glissant and Chamoiseau in particular. Rather, as was seen in chapter two above, the landscape and forces of nature function instead as inauspicious indicators of the dire current situation in Haiti.²³ As for Frankétienne's use of the Plantation paradigm, it does not follow the celebratory tendency noted by Gallagher in Chamoiseau and Confiant, who tend to look back on the Plantation as the origin of Creole culture, concentrating on its significance as a locus of resistance and subversion, ultimately presenting it as 'an eminently productive time and space'.²⁴ Furthermore, although Frankétienne's Spiralling non-linear vision of a

²⁰ See Glissant, 'Histoire, histoires', in *Le Discours antillais*, pp. 129–61. On this important distinction between 'Histoire' and 'histoires' in Glissant and Chamoiseau, see also Cailler, *Conquérants de la nuit nue*; Webb, *Myth and History in Caribbean History*; Maeve McCusker, 'Telling Stories/Creating History: Patrick Chamoiseau's *Texaco*', *ASCALF Yearbook*, 3 (1998), 23–33. McCusker, in particular, demonstrates the parallels between Chamoiseau's creation of *histoires* and 'postmodernism's questioning of the "grands récits" which have posited a progressive and linear version of history' (p. 29).

²¹ Chamoiseau and Confiant, *Lettres créoles*, p. 19. As McCusker points out, Chamoiseau also frequently cites Glissant on Histoire/histoires, while the former's characters also tend to reflect diegetically on this issue. See McCusker, 'Telling Stories/Creating History', pp. 24–25.

²² See for example, Édouard Glissant, *L'Intention poétique* (Paris: Seuil, 1969), pp. 185–91.

²³ Despite this positive role of the Antillean landscape as repository of its history, Cailler points out, with reference to Glissant, that several elements of this landscape, most notably the wind and water, also have negative associations. See Cailler, *Conquérants de la nuit nue*, pp. 124–30.

²⁴ Gallagher, *Soundings in French Caribbean Literature*, p. 173. See also pp. 166–69.

history which repeats itself resembles those of the best-known French Caribbean writers, this is not explicitly related to the methods of orality in the storytelling process. In Glissant and Chamoiseau in particular, several stories are recounted, which could be seen as presenting *en abyme* the structure of history inscribed in their texts.²⁵ Anatolie's recounting of a fragmented story to the different women he seduces and Papa Longoué's opaque and roundabout retelling of the intricate histories of the Béluse and Longoué families in Glissant's *Le Quatrième siècle*; the legend of Odon and the tale of the Great Fish Chamber in Glissant's *La Case du commandeur*; and Esternome's complex and circuitous tale in Chamoiseau's *Texaco*, all reflect the interwoven fragments of non-linear stories, the mixture of past and present, and the oral-like digressions of the texts themselves.²⁶ While Frankétienne's representation of history is constituted by very similar means, his repetitive visualization of Haitian history is not linked with oral storytelling *per se*, and does not celebrate orality in the manner of, say, *Le Quatrième siècle* and *Texaco*.²⁷

What Frankétienne does instead in *L'Oiseau schizophone* and *Les Métamorphoses* is to produce a historical fresco in which only the stock colonial characters of the repeating Plantation and Haiti's post-colonial rulers figure prominently — the slaves

²⁵ Webb and Gallagher in particular have noted that the structure of such stories within Glissant and Chamoiseau's literary texts mirrors these writers' non-linear conceptions of history. See Webb, *Myth and History in Caribbean Fiction*, pp. 49, 126–28; Gallagher, *Soundings in French Caribbean Literature*, pp. 63–64.

²⁶ Glover has argued that 'Glissant ultimately undermines the readerly disorientation produced by [...] strategies of temporal juxtaposition and chronological inconsistency' by frequently providing orienting timelines 'datations' or genealogical maps at the ends of his novels. She also notes that 'despite the theoretical notions proposed in *Le Discours antillais*, also published in 1981, *La Case du commandeur* reveals a marked preoccupation with origins, filiation, and datation.' Glover, 'Spiralisme and Antillanité', pp. 140, 147. Her point about these chronologies and datations is a very valid one, and does point to certain contradictions between what Glissant says in theory and does in practice. She compares the visions of the past in Glissant and the Spiralists, arguing that the main difference is that past, present, and future are more fully intertwined in the Spiralists' work than in that of Glissant. While this may be the case to a certain extent, I would argue that Glissant and Frankétienne actually mix past, present and future in very comparable ways. To my mind, more striking differences between their conceptions of history are the ones I have outlined in this chapter.

²⁷ Possible reasons for this absence of an explicit equation between his Spiralist vision and orality were put forward in the introduction. Based on the author's own intimations in interviews, he does not sing the praises of orality because of the high illiteracy rate in Haiti, and the extolling of oral storytelling by François Duvalier's literary and scientific movement *Les Griots*. Douglas, Unpublished Interview with Frankétienne.

and Haitian masses are only a nameless, faceless presence in texts. But the colonial and post-colonial characters are also not fully fleshed out in characterization either; rather, their caricatured representation depicts them as so ridiculous that they resemble flimsy cardboard cut-out characters whose sole function is to be debunked. Moreover, these colonial and post-colonial rulers are only ever represented as emblematic stock types; none of them corresponds in a completely recognizable way to any specific historical figure, although certain details do sometimes clearly evoke the dictatorship of François Duvalier in particular.²⁸ In general, however, this ageless, nameless, and faceless characterization of all of Haiti's colonial and post-colonial, foreign and Haitian rulers serves to underline that Haitian history repeats itself with the same model of corrupt power through the ages from colonial times to the present.

In these respects, I would argue that there are also striking parallels with the representation of history in a number of recent Latin American novels from the period of approximately the last fifty years. Many of these texts tend to use famous historical protagonists, such as Columbus, and to centre more on the discovery and conquest of the New World than on the Plantation and slavery; a reflection of the approaching Quincentennial of the discovery of America.²⁹ Frankétienne's questioning of Haitian history in *L'Oiseau schizophone*, and particularly in *Les Métamorphoses*, on the other hand, does not employ any clear-cut historical figures, and is more obviously stimulated by another anniversary — the 2004 Bicentennial of Haitian independence. Nevertheless, many of the principal criteria Seymour Menton has observed in his survey of the treatment of history in contemporary Latin American fiction also apply very clearly to the depiction of Haitian history in *Les*

²⁸ As in *Ultravocal* [2], for example, there are repeated insertions in *Les Métamorphoses* of François Duvalier's fetish number '22'. See my analysis of *Ultravocal* [2] in chapter two for the symbolism of this particular number.

²⁹ This is the case, for example, in Gabriel García Márquez, *El otoño del patriarca* (Buenos Aires: Editorial Sudamericana, 1975); Alejo Carpentier, *El arpa y la sombra*, (Madrid: Siglo Veintiuno, 1979) and Abel Posse, *Los perros del paraíso* (Barcelona: Argos Vergara, 1983).

Métamorphoses.³⁰ Prevalent characteristics noted by Menton include: the cyclical presentation of history; the deliberate distortion of history through exaggerations, anachronisms, and the insertion of apocryphal historical characters; and the widespread application of the Bakhtinian concept of the *carnavalesque*.³¹ These are also the predominant tendencies marking historical representation in the additions of *Les Métamorphoses*, as will be seen below. Like many contemporary Latin American novelists, Frankétienne examines centuries of history by mixing up past, present, and future through outrageous anachronisms, which reveal parallelisms between different periods of history and political conditions today.³² Frankétienne also shares the ludic approach exhibited in numerous Latin American historical novels, which consists of demystifying the history of 'great men'. As will be demonstrated in the final part of this chapter, the additions made throughout *Les Métamorphoses* can be related to Bakhtin's concept of the *carnavalesque* in Rabelais. This farcical *carnavalesque* spirit contains many of the same ingredients, such as the tongue-in-cheek exaggeration and debunking focus on bodily functions, particularly the sexual ones, which are so prevalent in the Latin American texts analyzed by Menton, of which Abel Posse's *Los perros del paraíso* is a prime example.

From a more specifically Francophone Caribbean perspective, Raphaël Confiant is the other writer whose work, like that of Frankétienne, abounds most with

³⁰ Seymour Menton, *Latin America's New Historical Novel* (Austin: University of Texas Press, 1993).

³¹ *Ibid.*, pp. 22–25.

³² The added focus in *Les Métamorphoses* on 'cannibalesque' forms of exploitation throughout all of Haiti's history greatly resembles, for example, the connections made in Posse's *Los perros del paraíso* between the Spanish conquest, twentieth-century American imperialism, Nazism, and other kinds of tyranny. As for Frankétienne's Spiralling vision of history, it is reminiscent of García Márquez's *One Hundred Years of Solitude*, where references to the cyclical motion of time abound, such as: 'the history of the family was a machine with unavoidable repetitions, a turning wheel that would have gone on spilling into eternity were it not for the progressive and irremediable wearing of the axle.' Gabriel García Márquez, *One Hundred Years of Solitude*, trans. by Gregory Rabassa (New York: Harper Collins, 1970), p. 402. See also pp. 226, 355. Quoted in Glover, 'Spiralisme and Antillanité', pp. 179–80, note 414). Likewise, the presentation of the past, present, and future as if all on the same single temporal plane in *L'Oiseau schizophone* and *Les Métamorphoses* recalls the instantaneous complete view of world history which is finally deciphered in Melquiades's parchments at the end of *One Hundred Years of Solitude*, and which also characterizes Borges's short story 'The Aleph'. See Jorge Luis Borges, 'The Aleph', in *The Aleph and Other Stories* (London: Picador, 1973), pp. 11–23.

carnavalesque representations of the body. In both writers, there is the same humorous and carnivalizing exaggeration of sexual activity in general, and of the physical dimensions of sexual organs in particular. In *Confiant*, the hyperbolization of sexuality applies as much, if not more, to Martinican characters, as it does to colonial masters, their ‘béké’ descendants, and French civil servants and clergymen. Both Thémistocle in *Eau de café* — whose two-metre long phallus can be wrapped around his waist — and Alcide in *Le Nègre et l’amiral* — whose erection is of legendary prodigiousness — are ‘ordinary’ black Martinican characters.³³ In contrast, Frankétienne only exaggerates the sexual organs of those foreigners and Haitians who have held power in Haiti since colonial times. Furthermore, whereas Thomas Spear is quite right to detect in *Confiant* a strong element of glorification of the phallus, I hope to show below that Frankétienne’s added magnification of the material bodies of the stock colonial and post-colonial characters — including their sexes — serves the more straightforwardly derisive and debunking functions of ridicule.³⁴

From my comparison of *L’Oiseau schizophone* with its rewritten version, I have identified that such *carnavalesque* representation and ‘timeless’ parallels between different periods in Haiti’s history are made even more insistent through the addition of copious references to the cannibalism of corrupt rulers from colonial times, through Haiti’s independence in 1804, to the present-day. A vicious circularity characterizes Frankétienne’s depiction of Haiti being eaten from the outside by various foreign powers at different points in its history, and from the inside by all generations of Haitian leaders and their lackeys. These added parallels, I would argue, operate by drawing attention to the *ambivalence*, in Bhabha’s sense, created

³³ See Raphaël Confiant, *Eau de café*, (Paris: Grasset, 1991), p. 177; Raphaël Confiant, *Le Nègre et l’amiral* (Paris: Grasset, 1988), pp. 45–46. For discussion of the *carnavalesque* dimensions of these passages, see Ronnie Scharfman, “‘Créolité’ is/as Resistance: Raphaël Confiant’s *Le Nègre et l’amiral*”, in *Penser la créolité*, ed. by Maryse Condé and Madeleine Cottenet-Hage (Paris: Karthala, 1995), pp. 125–34; Thomas Spear, ‘Jouissances carnavalesques: représentations de la sexualité’, in *Penser la créolité* (see Condé and Cottenet-Hage, above), pp. 135–52.

³⁴ See Spear, ‘Jouissances carnavalesques’, *passim*.

by the blurring of any clear distinctions between colonial and post-colonial, foreign and Haitian rule in *Les Métamorphoses*.³⁵ For Bhabha, *ambivalence* means that although colonial discourse attempts to construct stereotypes to make the 'other' seem very different, he or she is not completely different because he or she is brought within the colonial sphere. For Frankétienne's representations of Haitian-born rulers, the ambivalence derives from the fact that while ostensibly they seem to come from within the Haitian people, they in fact take on characteristics associated with foreign, colonial-type rule, just as for Bhabha the colonized 'other' inevitably takes on characteristics associated with the colonial ruler, as he/she becomes less different. In other words, the Haitian-born rulers slide between their essential 'Haitian-ness' and the colonial-style kind of power which they exercise.

To emphasize this point, the names of stock colonial characters are frequently added in the hypertext to replace some of the indefinite markers, like 'il', 'elle', 'ils' and 'elles' in portions of the text which deal very obviously with Haiti's post-colonial past or present-day Haiti. The same principle of repetition also applies to all successive Haitian-born leaders who are very rarely named and tend instead to be depicted only as leader types, such as 'le président de la république', 'le tyran', 'le dictateur'. In *Les Métamorphoses*, we find an even greater preponderance of unidentified totalitarian figures, and this anonymous characterisation of all Haitian leaders serves to stress a similar type of corrupt rule throughout all generations of government from 1804 to the present. Frankétienne refers self-reflexively to what he is underlining as he rewrites: 'Décrypter le syndrome du retour au pouvoir, le rituel ténébreux du sida politique' (*Méts* 7, p. 72). This principle of repetition from colonial times to the present is also spelt out far more forcefully in the hypertext through frequent additions of the prefix 're-', as well as words like 'même', 'rituel', 'interminable' and 'perpétuel': 'L'obstination du mal. Tous les fossiles étaient revenus, avec sur leurs épaules des valises pleines de débris' (*Méts* 5, p. 246); 'Et

³⁵ See Bhabha, *The Location of Culture*, pp. 85–92.

reviendra la catastrophe en son rituel atroce' (*Méts* 7, p. 60); 'Les mois les années passent. Et les tourments reviennent. La loi du retour' (*Méts* 7, p. 194).

Numerous added references to 'deux siècles' or 'deux cents ans' also reinforce the representation of similar types of corrupt rule throughout the whole of Haiti's post-colonial history. They reflect the fact that *Les Métamorphoses* was written closer to the eve of the Bicentenary of Haitian independence in 2004 than its hypotext *L'Oiseau schizophone*. Other temporal markers, like 'encore' and 'aujourd'hui' are added many times in *Les Métamorphoses* to emphasize that this cycle of mimetic cannibal rulers in Haiti, already outlined in the 1993 hypotext, still prevails in 1996–7 which is the period when Frankétienne is rewriting the hypotext, for example: 'Aujourd'hui plus macabre que jamais' (*Méts* 5, p. 12); 'Aujourd'hui l'apocalypse s'installe de plus en plus' (*Méts* 5, p. 108), 'Encore la mort incontournable, insupportable' (*Méts* 8, p. 202). Such additions emphasize that not only have all the problems referred to in the hypotext persisted since 1993, but also that the political and economic situations in Haiti have worsened considerably. It is this vicious circle of extreme poverty, food shortages, exploitation, sanctions, tyrannical dictatorship, and foreign occupations which Frankétienne repeatedly represents in what is added as a type of cannibalism, which simultaneously 'eats' Haiti alive from the outside and from the inside. Indeed, Frankétienne even adds a description of all of Haiti's history from colonization to the present as 'un long rituel culinaire' (*Méts* 4, p. 11), led by generations of cannibal rulers, 'Un troupeau d'assassins avec brevet-licence en boucherie-charcuterie et pourriture exquise' (*Méts* 3, p. 195). Cannibalism and Haitian history are always inextricably linked in this way throughout the additions of *Les Métamorphoses*.

Representations of Haiti being Eaten from the Outside

This section examines the added depictions of foreign powers as cannibals, focusing in particular on the parallels drawn repeatedly in *Les Métamorphoses* between acts of ‘cannibalism’ and various attempts by outside forces to control Haiti through policies of exclusion and intervention. Singled out for particular condemnation, the American Occupation of Haiti in 1915–34, the international embargo of 1991–4, and the US-led intervention in Haiti in 1994–5, are repeatedly portrayed as consuming the flesh and blood of Haiti and Haitians through a perpetuation of colonial exploitation of the land and its people. Dash has argued very convincingly that stereotypes of Haitian barbarity in literature from the United States have become especially hysterical at certain key pivotal moments, such as the periods following Haitian independence, leading up to the American Occupation, and during the Duvalierian dictatorship. In a similar vein to Said’s observation of ‘the powerful series of political and ultimately ideological realities’ to which imagined sets of boundaries have given rise, Dash reasons that the cumulative force from text to text of literary representations of Haitian barbarity creates stark polarizations between ‘them’ and a civilized ‘us’.³⁶ Western countries have then used such hardened distinctions as the legitimating grounds on which to ostracize Haiti and to intervene in its affairs. Throughout the additions of *Les Métamorphoses*, these tragic material consequences of stereotypical formulas are exposed and very clearly portrayed as a type of cannibalism in themselves. In the same manner as several of the Francophone writers whose ironic postcolonial reassessments of ethnic stereotypes Rosello analyzes, Frankétienne ‘attacks the very core of stereotypical statements’ by turning the congealed cannibal stereotype into a critique of the stereotypers, and by turning it into their self-portrait.³⁷

³⁶ See Dash, *Haiti and the United States*, pp. 1–2, 22–30; Said, *Orientalism*, p. 327.

³⁷ Rosello, *Declining the Stereotype*, p. 20.

This added focus on the consequences of military interventions and international embargoes reflects in particular developments which take place in Haiti as Frankétienne is rewriting *L'Oiseau schizophone*. Already by the time *L'Oiseau schizophone* was published in 1993, the economic embargo of Haiti by the Organization of American States and the United Nations General Assembly had already been in place since October 1991, following the September 1991 coup d'état against President Jean-Bertrand Aristide.³⁸ Following the publication of the hypotext, and before the publication of the hypertext, ever harsher sanctions were imposed on Haiti until Jean-Bertrand Aristide was returned to power on 15 October 1994. Many studies of the effects of the embargo are in agreement that the humanitarian impact of these sanctions on vulnerable and innocent Haitians was extremely severe, and that the burden of the embargo fell disproportionately on poor families.³⁹ Although foodstuffs were officially exempted from the embargo, the embargo on fuel meant that, among other consequences, food could not be transported from rural parts of Haiti where it was grown to the capital and elsewhere.⁴⁰ As a result of the embargo-induced scarcity, the price of basic foodstuffs increased greatly by more than 100 per cent while incomes decreased on average by 30 per cent, which resulted in many households eating only every other day and there was also the widespread reappearance of the traditional practice of tying a band of cloth around the stomach to stave off hunger pangs, a practice to which Frankétienne refers many times in his work.⁴¹ In *Les Métamorphoses*, published in 1996–7, after the embargo had been lifted, but at a time when the impact of sanctions continued to affect the poorest most keenly, Frankétienne focuses predominantly on the extreme hunger and lack of food of the poor and he presents

³⁸ On these sanctions, see Elizabeth Gibbons, *Sanctions in Haiti: Human Rights and Democracy under Assault* (Washington: Praeger, 1999).

³⁹ *Ibid.*, pp. 9–28.

⁴⁰ *Ibid.*, p. 12.

⁴¹ *Ibid.*, pp. 13, 95; Paul Farmer, *The Uses of Haiti* (Monroe, ME: Common Courage Press, 1994), *passim*.

the embargo which has caused this suffering as a cannibal force, eating Haitians by starving them to death.

The parallels he constantly draws between different periods and events in Haitian history are nowhere clearer than in the many added references to embargoes throughout *Les Métamorphoses*. These additions emphasize that modern-day embargoes have been preceded by a long line of embargoes and blockades against Haiti since its independence in 1804.⁴²

‘Embargo’ is a word added seventeen times throughout *Les Métamorphoses* and this does reflect recent developments in Haiti since the publication of the hypotext, but Frankétienne deliberately refers to embargoes in a very general way, using only the definite article and no specific dates. He does this to underline that almost the same policies of isolation have been deployed against Haiti by foreign powers ever since the first commercial embargo following Haitian independence right up to the most recent sanctions. From independence to the present, Frankétienne depicts powerful foreign countries attempting to extinguish Haiti by strangling and asphyxiating it, as in the following additions:

Effondrement du corps et affaissement de l’âme sous l’embargo et l’étau du blocus (*Méts* 2, p. 150)

Sagesse internationale en un vœu plein de vices. Avatars et péripéties au festin des pirates. Pour ou contre l’embargo [...]. Changer de rythme au bord de l’asphyxie. Changer d’apocalypse (*Méts* 4, p. 162–63)

Au pays de la soif et de la faim [...] le corps sous l’embargo (*Méts* 5, p. 94)

Quel embargo? Et comment dénombrer les cadavres anonymes? (*Méts* 5, p. 124)

⁴² Following its independence in 1804, Haiti was immediately ostracized in two main ways by foreign powers: a harsh economic and diplomatic embargo was imposed by France and the United States; Haiti was also denied recognition of its independent status until 1825 by France, 1833 by Britain and finally 1862 by the United States. See Dash, *Haiti and the United States*, p. 8.

Ironie d'un accord. Diplomatie à crocs. Et un code comme une corde qui nous étrangle à vif. Hypocrisie internationale. Embargo de douleur. Intervention massive sous l'anesthésie blanche. Et naufrage dans l'eau (*Méts* 5, p. 216)

It is the physical plight of, and deaths among, the Haitian masses caused by food shortages which are highlighted by many of the above additions. As the particularly damning reference to 'diplomatie à crocs' in the last quotation indicates, Frankétienne depicts foreign countries as eating Haiti alive through the embargo. With the reference in the second quotation above to the 'festin des pirates', he points clearly to the hypocrisy of the embargo because of one of its extremely perverse consequences, namely that precisely those in the military and economic elite, who were the target of the sanctions, were actually made richer as a result of them because they were best placed from the outset to take control of the lucrative black market which sprang up during this time and from which they profited hugely. Perversely, this created an incentive for the targeted military coup leaders to continue the embargo for as long as possible.⁴³

In the following additions, Frankétienne makes it even clearer that he sees such actions as both hypocritical and tantamount to acts of cannibalism:

Dans la cuisine de l'embargo (*Méts* 1, p. 154)

Solution internationale gonflée de boundagournes fandonneuses (*Méts* 3, p. 7)

Le bluff des pays riches. L'hypocrisie diplomatique (*Méts* 3, p. 136)

Un protocole horrible et des recettes amères (*Méts* 3, p. 156)

L'horrible sanguinerie. Le rôle de Washington. La diversion diplomatique. Un pouvoir zinglindeux redoutable (*Méts* 4, p. 104)

Une histoire d'embargo et de cadavres en fleurs. Une chorale d'orale sagesse pour sauver la tribu. Stratagème de la messe et du message codé sur l'autel des croyances. Pas de pain, pas de riz, pas de lait, pas de sucre! Colique miséréré.

⁴³ Gibbons, *Sanctions in Haiti*, pp. 38–39.

Requiem pulmonaire pour un peuple affamé. La misère n'est pas douce.
Amen ainsi soit-elle! (*Méts* 4, p. 202)

Blocus des culs sous embargo (*Méts* 5, p. 108)

La démocratie blanche provoquait une insurmontable débouardade (*Méts* 5, p. 194)

The hypocrisy of rich foreign countries is such that they are portrayed as the ones who are guilty of the same cannibalistic practices which they have continually imputed to Haitians. Most explicitly in the above additions, Frankétienne associates these foreign powers with *zenglando*, a self-professed anthropophagic secret society in Haiti, of which there will be more later in this chapter. Frankétienne has formed the related adjective 'zinglindeux' in the fifth quotation above to clearly define these outside forces as cannibals. This association with cannibalism is further underlined by descriptions of their protocols and sanctions against Haitians as grotesque and vile-tasting food. This is another very clear reversal of Western stereotypes about Haitian cannibals and their supposedly disgusting habit of eating their fellow men. Not only is the cannibalism stereotype inverted in the above additions, but also the category of stereotype which Fanon describes as that of the 'nègre-biologique-sexuel-sensuel-et-génital'.⁴⁴ As the additions above show quite clearly, Frankétienne uses the cannibal stereotype satirically and the mood is exuberantly tongue-in-cheek. Dash argues that most stereotypes of Haitian cannibalism in colonial and neo-colonial discourses are inextricably linked with the biological trope of Haiti as a perverse body which fuels fantasies about Haiti's satanic otherness always fixed at the corporeal.⁴⁵ From the quotations I have listed, it is obvious that Frankétienne also reverses such images of the body in his sarcastic treatment of the stock colonial and neo-colonial characters. He turns the foreign powers inside-out and upside-down and debunks them by scatologically focusing on their bodily lower strata and

⁴⁴ This hyphenated term is used by Fanon to sum up the stereotypes which are foisted on black men. See Frantz Fanon, *Peau noire, masques blancs* (Paris: Seuil, 1995), p. 163.

⁴⁵ See Dash, *Haiti and the United States*, pp. 51, 113, 118, 133, 137, 141.

on the excretions which emanate from them. Many of the Creole-based neologisms he uses in these additions are also scatologically-laden. Fundament is explicitly associated with foreign powers through the word ‘culs’ and also through Frankétienne’s coining of two neologisms based on the Creole word ‘bounda’ which is the slang equivalent of ‘arse’ in English: the fantastic sounding disfigurement ‘boundagourmes’ of the second quotation and the reference to the ‘insurmontable débouderade’ of white democracy. This last neologism in particular suggests bodily fluids gushing from Westerners’ lower bodily strata. As Bakhtin has argued, a focus on the material bodily lower stratum places an emphasis on genital function. In other words, as well as reversing the cannibal stereotype to project instead onto the stereotypers, he also flips over typical stereotypes to do with the body of the ‘nègre-biologique-sexuel-sensuel-et-génital’ by reducing anonymous representatives of powerful rich countries to bodily functions and cannibalism alone.⁴⁶

The recent deployment of American troops to Haiti, which also takes place as Frankétienne is rewriting this text, is also consistently debunked through the additions of *Les Métamorphoses* in an even more caricatural way than the embargoes and blockades against Haiti. Random English words and phrases have been added throughout the hypertext and bring to mind the American military intervention of 1994–5, such as ‘Ask for it. Death connection by night’ (*Méts* 4, p. 89), ‘voiceless eternity’ (*Méts* 4, p. 124), ‘O my God’ (*Méts* 5, p. 144). ‘Chewing gum’ is another frequent addition, which refers metonymically to the American troops, for example in ‘Vive l’empereur chewing-gum’ (*Méts* 7, p. 204). Also figuring very prominently among the additions of *Les Métamorphoses* are the many references to the colour white which usually has negative connotations and the adjective ‘étranger’ which has been tagged on to most references in the hypertext to do with intervention and Occupation to make us focus on the significance of the recent intervention, for

⁴⁶ See Mikhail Bakhtin, *Rabelais and his World*, trans. by Hélène Iswolsky, 2nd ed. (Bloomington: Indiana University Press, 1984) pp. 368–437.

exemple ‘Dans les coulisses, l’intervention militaire [étrangère]’ (*Méts* 5, p. 88), ‘L’intervention étrangère frappe a nos portes borgnes’ (*Méts* 5, p. 93) and ‘[La politique de l’ombre. Terreur aveugle] sous l’occupation [étrangère]’ (*Méts* 5, p. 226). What is emphasized most strongly is that this recent intervention of 1994–5 resembles the earlier American Occupation of 1915–34. Claims by the American government and some commentators that the 1994 intervention was a more benign attempt to restore democracy to Haiti, and that it was less antagonistic and less neo-colonial in attitude than the earlier American Occupation, are vehemently rejected by Frankétienne in *Les Métamorphoses*.⁴⁷ One of the clearest statements in the additions is: ‘Invasion pacifique! Quel cynique paradoxe! Et quelle audace verbale! La froide beauté des armes, parade sophistiquée, la parodie hollywoodienne [...] Et le coup de téléphone issu de Washington’ (*Méts* 5, p. 244). Frankétienne uses words like *intervention*, *occupation* and *invasion* interchangeably to show they are tantamount to the same principle. It is also significant that the prefix ‘re-’ has been added in the hypertext to statements from the hypotext which already perceived the imminence of such action on the eve of the U.S. military intervention. Thus, ‘débarquer’ in the hypotext consistently becomes ‘redébarquer’ in the hypertext, making it clear that yet more interventions of Haiti will follow this one, for example: ‘Aux frontières de l’aurore vont-ils redébarquer sur le rivage des ombres’ (*Méts* 5, p. 37); and ‘Les nouveaux pères fouettards, les djangos, les rambos et les terminators

⁴⁷ One such commentator is J. Michael Dash whose work on stereotypes is an important point of reference for this chapter. This book was originally published in 1988 but Dash expanded the final chapter and wrote a new preface for the second edition in 1997 to bring his book up to date and to take account of the recent US military intervention. Although both Dash and Frankétienne portray the earlier American occupation of 1915–34 in a very negative light, Dash’s positive view of Haitian-American relations following the American intervention in the 1990s is diametrically opposed to Frankétienne’s viewpoint. He argues ‘The recent intervention in Haiti was not merely a case of history repeating itself. Indeed, it produced a series of firsts in relations between Haiti and the United States. It was the first time that a Haitian president who had been ousted in a military coup would return to power. It was also the first time that the United States reinstated a Haitian head of state who had been critical of American policy [...] Equally important and unprecedented was the fact that it was the first time that the United States had sought approval from the United Nations for intervention in the affairs of another country in this hemisphere [...] In seeking United Nations endorsement for its actions, the United States has undermined what was once considered a sacred right to assert its authority in its sphere of influence.’ Dash, *Haiti and the United States*, p. 164. This assessment is obviously at odds with Frankétienne’s view of the recent intervention as a repetition which reinforces his pessimism about the way in which Haiti has been treated at the hands of American forces.

vont-ils redébarquer sur une île malaxée par tant de vents ardents? (*Méts* 5, p. 39). Original references to 'débarquement' have also been turned into questions in the hypertext to make the reader reflect more on the consequences of future interferences from outside in Haitian affairs. The implication is that the cycle of greed and conquest which Frankétienne identifies looks set to continue.

Unchanging repetition is always what is stressed about aggressive American foreign policy towards Haiti, which, in turn, Frankétienne sees as a reproduction of colonial occupation, as the following additions make clear:

Les [dures] leçons du sida: exclusion, mise en quarantaine, expérimentations naufrage, erreur[s], échec[s], intervention[s], occupation[s], délabrement et dégénérescence totale. Bref, un rituel implacable (*Méts* 5, p. 155)

L'Histoire blanche d'immobilité dans le mouvement fictif. [L'éternité dans la répétition] (*Méts* 6, p. 47)

Why did you let me down? La réincarnation de l'idéologie raciste. Territoire envahi. Un pays décharné. Un breakdown sur les ruines. Un amas d'excréments d'utilité publique (*Méts* 6, p. 106)

Histoire aléatoire tissée de pléonasmes. Nos madichons répétitifs. Brutale réalité de l'occupation militaire. Un climat de vengeance. Les haines inassouvies. Sous l'empire de quelle ombre vivons-nous aujourd'hui (*Méts* 6, p. 178)

D'autres affirmaient que des étrangers non identifiés avaient débarqué en plusieurs points du pays et que le grand prophète Rezallah Mazaka, chassé du pouvoir par des militaires imposteurs, revenait d'exil après dix-sept siècles d'errance pérégrinatoire (*Méts* 8, p. 185)

Central to all these additions is the repeated meddling of foreign powers in Haitian affairs throughout Haiti's history. Deliberate vagueness characterizes almost all added references to intervention and occupation in the hypertext: no dates are given, and definite articles and non-specific references tend to be used to refer only in a very general way to the events recounted and could relate to any period of Haitian history, to the intervention or the Occupation. This is the case above in the

references to 'l'occupation militaire' in the third quotation and 'des étrangers non-identifiés' in the fourth. This last quotation deals the most clearly of all additions with the specific circumstances surrounding the recent intervention in 1994, namely that President Aristide, who had been ousted by a military coup d'état, was returned to power by the intervention forces. Nevertheless, the non-specific reference to 'des étrangers non identifiés', the allusion to the mythical-sounding prophet 'Rezallah Mazaka' and especially the reference to 'dix-sept siècles d'errance pérégrinatoire' which picks up on the Haitian expression 'swasant-disèt fwa disèt fwa' to express an infinite amount of something all combine to make us think of timeless events which have spanned all the centuries since Haiti's independence. Pluralization is one method Frankétienne often uses when rewriting to draw our attention to the cumulative effect of these repetitious assaults on Haiti. Pluralized in the first quotation are the words 'erreurs', 'échecs', 'interventions' and 'occupations' to which the letter 's' has been added. Repetition is also referred to directly in all but one of the above quotations: 'le rituel implacable', 'l'éternité dans la répétition', 'pléonasmes' and 'nos madichons répétitifs' ('madichon' is Creole for 'curse'). Thus deployment of foreign troops on Haitian soil is shown to be an unstoppable action repeatedly carried out by outside forces.

American atrocities committed during the Occupation and the intervention are precisely what Frankétienne hyperbolically represents as acts of cannibalism:

Les guerriers fatigués qui reviennent de si loin ont d'étranges goûts culinaires
(*Méts* 5, p. 91)

[...] armée zinglindeuse (*Méts* 6, p. 223)

Les bizangots ont investi la ville (*Méts* 6, p. 79)

Cuisine d'intervention suivie d'occupation. J'attendis patiemment le plat de résistance (*Méts* 6, p. 180)

Bientôt l'intervention. Et les diables avadras finiront par bouffer le pays tout entier (*Méts* 6, p. 191)

L'impérialisme des squalés dans un immense océan de violences. Requins canonisés d'avoir bouffé petits poissons (*Méts* 6, p. 202).

[...] le vent de l'invasion souffle surtout la nuit. Monstrueuse gueule ouverte (*Méts* 5, p. 172)

Reversed most clearly in the above additions is the attribution of outlandish culinary habits to foreign soldiers instead of Haitians. Furthermore, they, and not Haitians, are the ones who are associated with secret societies, popularly believed to be anthropophagic — the *bizango* and the *zenglendo*, of which there will be more in the next section of this chapter. Here Frankétienne Frenchifies these terms to form 'bizangots' and an adjective 'zinglindeuse' to make clear that these intruders are the real cannibal army. Apologists for the American Occupation, whose work is analyzed by Dash, have detailed at great length the gruesome meals of human flesh consumed by Haitians, but in the third quotation above, it is once again their way of preparing their food which is examined here, to the extent that the Occupation and the Intervention are seen as a kind of cooking with each military operation representing a course of a meal for which the most extravagant main course is still to come. That this feast consists of eating Haiti alive is made clear by the quotations above where foreign forces are portrayed as cannibalistic devils and represented as large brutish sharks, which eat their own species, and against whom little fish are unfairly pitted. Future, present and past tenses, as well as words like 'intervention', 'occupation', 'invasion' and 'impérialisme' are all used in the above additions to refer backwards and forwards through Haitian history to depict repeated reincarnations of aggressive foreign actions against Haiti which look set to continue in the future. References to gaping monstrous mouths are frequently added in the hypertext, as is the case in the last quotation, emphasizing through synecdochic focus on their mouths that Frankétienne is reducing these outside forces to the status of base cannibals.

Such belittling representations of Americans place Frankétienne in a long line of writers who have lampooned the United States and Americans in Haiti. Among his contemporaries, Dany Laferrière and Jean-Claude Charles both also scathingly satirize aspects of American racism, exclusion and neo-imperialism, but even more pertinent to Frankétienne's savage caricature of American troops in Haiti are Haitian Occupation novels.⁴⁸ Much fierce satire is to be found in Haitian novels written towards the end or following the Occupation Period, but many of these novels do present more nuanced images than is the case in Frankétienne's wholly negative portrayal of outside forces on Haitian soil.⁴⁹ Some Occupation novels identify the American troops as reincarnations of the colonial occupier, and even occasionally describe the Occupying forces as blood-sucking and flesh-eating birds of prey.⁵⁰ Nevertheless, cannibalism in these brief allusions of some Occupation novels is not

⁴⁸ See Dany Laferrière, *Comment faire l'amour avec un nègre sans se fatiguer?* (Montreal: VLB, 1985); Dany Laferrière, *Cette grenade dans la main du jeune Nègre est-elle une arme ou un fruit?* (Montreal: VLB, 1993); Jean-Claude Charles, *Sainte dérive des cochons* (Montreal: Nouvelle Optique, 1977); Jean-Claude Charles, *Le Corps noir* (Paris: Hachette, 1980); Jean-Claude Charles, *De si jolies petites plages* (Paris: Stock, 1982); Jean-Claude Charles, *Manhattan Blues* (Paris: Barrault, 1985). See also the plethora of negative American characters who are generally stereotyped as racist, vulgar, and cruel in the following Occupation novels: Léon Laëau, *Le Choc: chronique haïtienne des années 1915–1918* (Port-au-Prince: the author, 1932; repr. Port-au-Prince: Imprimerie centrale, 1975); Stéphen Alexis, *Le Nègre masqué: tranche de vie haïtienne* (Port-au-Prince: Imprimerie de l'État, 1933); Cléante Valcin, *La Blanche négresse* (Port-au-Prince: [n. pub.], 1934); Jacques Roumain, *La Montagne ensorcelée* (Port-au-Prince: Fardin, 1931); Jacques Stéphen Alexis, *L'Espace d'un cillement* (Paris: Gallimard, 1959); Jacques Stéphen Alexis, 'Le Sous-Lieutenant enchanté', in *Romancéro aux étoiles* (Paris: Gallimard, 1960), pp. 183–213; Chauvet, *Amour, Colère, Folie*; Alix Mathon, *Le Drapeau en berne* (Port-au-Prince: [n. pub.], 1974). For a detailed discussion of Haitian Occupation novels, see Yvette Gindine, 'De la colonie à l'Occupation: les étrangers chez Hibbert', *Conjonction*, 122–23 (1974), 23–38; Yvette Gindine, 'Images of the American in Haitian Literature During the Occupation, 1915–1934', *Caribbean Studies*, 14.3 (1974), 37–52; Léon-François Hoffmann, 'L'Étranger dans le roman haïtien', *L'Esprit Créateur*, 17.2 (1977), 83–102; Léon-François Hoffmann, 'Les États-Unis et les Américains dans les lettres haïtiennes', *Études Littéraires*, 13.2 (1980), 289–312; Léon-François Hoffmann, *Le Roman haïtien: structure et idéologie* (Sherbrook: Naaman, 1983); Dash, *Haiti and the United States*, pp. 36–44.

⁴⁹ On these more nuanced representations of Americans in Haitian Occupation novels, see Gindine, 'Images of the American', p. 38.

⁵⁰ That the American Occupants are reincarnations of these former outside forces is best summed up by the peasant character Désilus in *La Montagne ensorcelée*: 'Il y a cent ans on les avait foutu à la mer à coup de fusils dans le cul. Mais les voici revenus ces fils de chiens de blancs américains'. Roumain, *La Montagne ensorcelée*, p. 103. Occasionally, the Occupants' exploitation of the land, by forcing Haitians to work through forced labour laws known as 'corvées', is depicted as draining the blood and eating the bodies of the peasants, for example: 'M. Long qui achète à bas prix tout ce qui pousse et vit dans ce milieu s'est mis très adroitement sur les ailes des autorités pour nous sucer le sang' (Chauvet, *Amour, Colère, Folie*, p. 260); 'être Américain enfin, c'est vivre d'abondance, mourir d'indigestion à côté de l'Haïtien dont les tripes se sont rapetissées à force des privations' (Valcin, *La Blanche négresse*, pp. 56–57).

developed into the defining characteristic of the Occupants, as it is in the additions of *Les Métamorphoses* where Occupants, Interveners and Haitian-born leaders since 1804 are all constantly portrayed as cannibals.

Thus, Frankétienne's dramatic amplification of the theme of cannibalism throughout *Les Métamorphoses* is very clearly marked by the specific and immediate political context in which he is rewriting. Deploying the cannibal stereotype to create parallels between different periods of Haitian history, he depicts the consequences of colonialism and its aftermath — persistent economic exclusion and military occupation and intervention since 1804 — as tantamount to acts of cannibalism. In this, he is manipulating the very stereotype of Haitian cannibalism which has legitimated foreign actions at certain crucial historical moments in Haiti's post-colonial history. It is particularly with the principle of ambivalence marking stereotypical discourse that Frankétienne plays in his added representations of foreign neo-colonial characters. Such ambivalence is clearest in Frankétienne's manipulation of the endless repetition through which stereotypes of Haitian barbarity and cannibalism have accumulatively congealed. Throughout *Les Métamorphoses*, he builds up a satirical repetition of stereotypes to do with the cannibalism of foreign powers, thus holding up an extremely sarcastic mirror which sends the cannibal stereotype back to the stereotypers. Consequently, cannibalism functions in the hypertext as an ironic counterstereotype whereby Frankétienne reverses the cannibal stereotype. This redeployment fits into Mireille Rosello's category of those who 'steal the negative image and put it to a different use'.⁵¹ In a similar manner to several of the Francophone postcolonial writers analyzed by Rosello, Frankétienne's ludic reappropriations of the cannibal stereotype could be described as '[resorting] to visible stereotyping techniques' and 'not [taking] the trouble of providing [the] character with a personality or a language'.⁵² As has been seen, Frankétienne's

⁵¹ Rosello, *Declining the Stereotype*, p. 41.

⁵² *Ibid.*, p. 60.

representations of foreign neo-colonial powers are never fully fleshed out as characters. Instead, he employs exceedingly high levels of irony to dehumanize them utterly by ridiculing their appearance, bodies, and eating habits to the utmost degree.

Representations of Haiti being Eaten from the Inside

What is added also depicts Haitian-born post-colonial rulers since 1804 even more explicitly as cannibals. Biting sarcasm is used to typecast Haiti's 'internal cannibals' as frenzied consumers of human flesh to an even greater degree than in the representations of stock colonial and neo-colonial characters. But is this not problematic? Could it be argued that Frankétienne is here falling into the trap of reinforcing the reductive stereotype that all Haitians are cannibals? In her study of stereotypes, Rosello has correctly pinpointed a 'danger of contamination between stereotypes and a critique of stereotypes.'⁵³ Fighting a stereotype, she observes, thus serves inadvertently to perpetuate and reinforce it yet again. From my examination of all the representations of Haitian post-colonial cannibals added throughout *Les Métamorphoses*, I would argue that Frankétienne can be thought of as 'declining' the cannibal stereotype through the positive technique for this outlined by Rosello, which consists of 'depriving it of its harmful potential by highlighting its very nature.'⁵⁴ I would also argue that those who hold power in Haiti and their various lackeys are the only ones who are depicted in this way by Frankétienne. As will be seen, he is also insisting on a contextual specificity of widespread rumours to do with cannibalism in Haiti, in which similar links between Haitian leaders and the eating of human flesh are often made.

⁵³ Ibid., p. 39.

⁵⁴ Ibid., p. 11.

Cannibalism emerges in the additions as the single defining characteristic of Haitian post-colonial leaders who are ambivalently represented as mirror images or reincarnations of the external stock colonial and neo-colonial characters:

Portrait d'un haut dirigeant mangeur de viscères (*Méts* 2, p. 66)

Une bouillie de cervelle (*Méts* 3, p. 54)

[ils] nous dévorent jusqu'à la moelle (*Méts* 6, p. 199)

Une bamboucherie de cervelles en sandwich (*Méts* 7, p. 73)

Throughout the additions, we find many such juxtapositions of words to do with eating and references to innards, such as *entrailles*, *intestins* and *viscères*. This added focus in the hypertext on internal organs emphasizes the iniquity of these Haitian leaders: they do not stop at eating the flesh of their victims, they also guzzle the innermost parts of their bodies. Also like the external cannibals, Haitian leaders are depicted in the additions as having abominable gaping mouths, filled with menacing teeth and blood:

'des mâchoires avides' (*Méts* 3, p. 157), 'mâchoires agressives' (*Méts* 3, p. 157), 'Bouche ouverte affamée' (*Méts* 4, p. 29), 'la bave sanglante' (*Méts* 4, p. 156), 'bouche répulsive' (*Méts* 5, p. 79), 'muqueuses écarlates' (*Méts* 6, p. 39), 'gueule ouverte' (*Méts* 8, p. 161)

Une bouche putain pleine de poussière. Une bouche vilaine mangeuse de boue. Une bouche malsaine suceuse de sang. Une bouche horrible buveuse de fiel. Une grande bouche prosaïque repue d'informatique et des chiffres insipides (*Méts* 5, p. 48)

Et les mâchoires du général putschiste jouent de l'accordéon dans un bal de facto (*Méts* 5, p. 200)

Les crocs verdâtres des mutants (*Méts* 7, p. 11)

The cumulative effect of such additions is to verbally transpose the gist of the hypertext's many visual images of monstrous mouths, even if these additions are not

inserted exactly where the images were once positioned in the hypotext and do not transform any particular image. Despite the necessary selection of pictorial elements, many of the adjectives and adverbs are extremely eidetic, for example the chromatic qualities of 'verdâtre' and 'écarlates' bring a new visual dimension to the added text which was not conveyed by the original black and white images of the hypotext. When Frankétienne describes these images verbally, he also spells out explicitly what was only implicit in the images of *L'Oiseau schizophone*: that this obsessive focus on gruesome mouths, jaws and teeth denotes the villainous cannibalism and despotic rule of those in power in Haiti, for example: 'Et les mâchoires du général putschiste jouent de l'accordéon dans un bal de facto' (*Méts* 5, p. 200) and 'Menace entre les dents du cannibale' (*Méts* 5, p. 233); his condemnation of these Haitian leaders is also clearer from his choice of negative adjectives: 'aggressives', 'répulsive', 'putain', 'vilain', 'malsaine', 'horrible' in the additions above.

Fantastic proportions are reached in Frankétienne's representations of the cannibalism of Haitian leaders added throughout *Les Métamorphoses*: he depicts them eating babies' brains, selling human body parts at markets, and as being in cahoots with reputedly anthropophagic secret societies. But these representations have a bearing on widespread rumours in Haiti to do with links between powerful politicians (in particular François 'Papa Doc' Duvalier), cannibalism and sorcery.⁵⁵ Such rumours have a basis in the way that almost all Haitian leaders have flirted with Vodou in order to seal their power.⁵⁶ With the rule of François Duvalier, this link between Vodou and ruler becomes the most extreme; Duvalier provokes fear by

⁵⁵ For a detailed study of links made in prevalent rumours between Haitian leaders, cannibalism and sorcery, see Laënnec Hurbon, *Culture et dictature en Haïti: l'imaginaire sous contrôle* (Paris: Harmattan, 1979); Hurbon, *Le Barbare imaginaire*, passim.

⁵⁶ On the use made by Haitian presidents of Vodou, see Hurbon, *Culture et dictature en Haïti*, pp. 98–99; Hurbon, *Le Barbare imaginaire*, pp. 89–92, 112, 115, 127, 189, 268–69, 314.

imitating the dress and speech of the fearsome Vodou god of the cemetery, Baron Samedi.⁵⁷

But of most relevance to Frankétienne's portrayal of Haitian leaders as cannibals is the strong association that François Duvalier fostered between his power and secret societies such as *bizango*, *zòbòp*, *chamgwèl*, *vlenbendeng* and *zenglendo*.⁵⁸ Cannibalism is the one defining characteristic linking all of these secret societies in the popular imagination. To promote these links Duvalier recruited members of these societies to work as Tontons Macoutes. It is in this way that rumours have been propagated of Duvalier eating and making soups from the skulls of opposition leaders captured and assassinated by his Tontons Macoutes. Thus when Frankétienne adds references to those in power in Haiti, he refers to them collectively as 'rois bizangots anthropophages', 'zobopes', 'zinglindos' or 'zozobizangots'. Such terms act as a kind of shorthand to designate them as cannibals and to denounce them as the perpetrators of heinous crimes. At the same time, this insistent repetition of well-known names of anthropophagic secret societies in connection with Haitian presidents and their lackeys instantly evokes the thirty year dictatorship instigated by Duvalier and his attempts to promote himself as the Vodou spirits' chosen leader in the eyes of the masses. Similar use of the relationship between power, fear and cannibalism has also been made in another Haitian context by rebels, calling themselves 'l'armée cannibale', who in February 2004 took control of a number of towns before surrounding Port-au-Prince.

⁵⁷ Duvalier would copy the distinctive dress of Baron Samedi who traditionally wears a black top hat, mirrored glasses, a black tuxedo. In this way, Papa Doc adopted Baron Samedi's appearance as an undertaker, and would also speak in a nasal voice, as if from beyond the grave. Similarly, Duvalier's lackeys known as *Volontaires de sécurité nationale* or, more commonly, as *Tontons Macoutes* cultivated the appearance of Azaka, the Vodou god of agriculture by wearing his characteristic blue clothing, red kerchief and by carrying a macoute or sack of woven straw, from which their alias is derived. See Laënnec Hurbon, *Les Mystères du vaudou* (Paris: Gallimard, 1993), pp. 74–75.

⁵⁸ To date the best analysis of how and why Haitian presidents in general, and Duvalier in particular, have used rumours of cannibalism to their advantage is Hurbon's *Culture et dictature en Haïti*. Hurbon argues that such tactics have enabled Duvalier to have even tighter ideological control than his predecessors over the Haitian masses by portraying his power as ordained by the spirits and therefore invincible to any attempts to oppose him. See Hurbon, *Culture et dictature en Haïti*, pp. 98–99; Hurbon, *Le Barbare imaginaire*, pp. 127–29, 189, 282, 310.

In addition to eating people, the other great power which these anthropophagic secret societies wield, according to popular belief, is their ability to turn themselves and others into a variety of animals, most commonly goats, pigs, bulls and horses. This power is also attributed to Duvalier in particular through his and his lackeys' association with secret societies and this is what Frankétienne draws on when he portrays Haitian leaders from over the past two hundred years as inhuman beasts. Compared with the additions in *Ultravocal* [2], analyzed in chapter two, an even more bewildering array of fabulous and imaginary beasts is added throughout *Les Métamorphoses*. Added creatures include *vautours*, *hydres*, *rats*, *parasites*, *crabes*, *porcs*, *chiens*, *chacals*, *carnicides féroces*, *rapaces*, *crocodiles*, *dinosaures*, *fossiles*, *scorpions*, *macaques*, *faucons*, *maringouins-pinga-zombis* (mosquitoes which can turn you into a zombie), *sauterelles*, *lézards*, *ravets* (cockroaches), *mabouyas* (a type of lizard), *vers*, *chats*, *requins*, *fourmis*, *mouches*, *vaches* and *malfinis* (hawks). These additions serve to make the animal symbolism of the hypertext even clearer, as almost every animal referred to in the hypertext's additions is in some way related to the cannibal leitmotif. Many of the animals are distinguished by sharp teeth or sucker mouths, and are referred to as big eaters, and as eating the flesh of their own as well as other species. The addition of the adjective 'vorace' eight times in *Les Métamorphoses* serves to draw attention to the insatiable appetite which marks these animals. This allegorical description of Haitian leaders as flesh-eating animals serves two main purposes: it enables Frankétienne to belittle those in power, showing that they are no more than beasts; it spells out for the reader that the leaders' behaviour is bestial and brutish and that they are led only by their own voracious appetites.

By far the most frequently added species, rats epitomize for Frankétienne the cannibal traits of the Haitian leaders. Like them, the rats commit despicable crimes, such as the eating of children's flesh: 'des rats ont coutume de mordre la chair de nos

enfants' (*Méts* 3, p. 51), as well as heinously eating the most vulnerable parts of the body: 'les rats mangeurs des testicules' (*Méts* 3, p. 193). In the additions, Frankétienne more clearly juxtaposes the word 'rat' with human traits and references to parliament, tyrants and corrupt power to make their symbolism even clearer, for example: 'Des rats dix-huit carats s'énervent au faîte de leur pouvoir' (*Méts* 4, p. 158); 'un rat rusé' (*Méts* 5, p. 34); 'des rats monstrueux sur la scène politique. Magouille et sorcellerie' (*Méts* 6, p. 140); 'Les rats du Parlement' (*Méts* 6, p. 185); 'Les rats et les tyrans épileptiques' (*Méts* 7, p. 122); 'rats politiciens' (*Méts* 7, p. 187). Of particular significance in these additions is the direct link made between despicable rats and 'magouille' and 'sorcellerie', a reference to the connection between those in power in Haiti and the sorcery of secret societies led by bòkò and known as bizango, zòbòp, vlenbendeng, zenglendo and champwèl. It is also believed that these anthropophagic secret societies have the power to transform into an animal any enemy or anyone who strays across their path when they patrol at night. In this way, human flesh in the guise of animal meat can be sold and eaten by others. Hurbon sums up this popular belief thus:

Se transformer en bêtes, ou transformer d'autres en bêtes, c'est le libre pouvoir du sorcier: celui de se nourrir de la force des autres [...] Finalement, si les sorciers se multiplient, si ces "bandes" continuent à sortir ouvertement la nuit, on ne pourra plus savoir ce qu'on mange, quand on mange de la viande: un trafic de chair humaine s'établirait à travers tout le pays en sorte qu'il devient difficile de distinguer désormais un cabri d'un vrai cabri, un boeuf d'un vrai boeuf, à moins de disposer soi-même de pouvoirs magiques [...] Plusieurs Haïtiens de milieu populaire m'ont d'ailleurs signalé qu'ils ont décidé une fois pour toutes de ne plus manger de viande de boeuf pour éviter tout contact avec la sorcellerie. Périodiquement en effet on raconte qu'on découvre des "dents en or" dans les mâchoires de boeuf conduits à l'abattoir.⁵⁹

In other words, any kind of eating could be an act of cannibalism and bands of bizango, zòbòp, zenglendo, champwèl and vlenbendeng can eat people indirectly, either vicariously by selling human flesh as animal meat for human consumption, or

⁵⁹ Hurbon, *Le Barbare imaginaire*, pp. 187–88.

by 'feeding' on the force of others. According to popular belief, if someone visits a bòkò to increase his or her social standing and wealth but has no money with which to pay the bòkò or is asked to bring a chicken to be sacrificed in exchange, that person could go home to discover that a member of his or her family, usually a child, has died of a sudden inexplicable illness in the meantime. The bòkò has 'eaten' the force of the body of the deceased, who the relative has unwittingly 'sold' to be 'eaten' as recompense for the bòkò's services.⁶⁰ Similarly, it is believed that by drinking or eating with a group of bizango, champwèl, zenglendo, zòbòp or vlenbendeng, a person might inadvertently be consuming the flesh and blood of a family member.⁶¹ Although they do not literally put the flesh of another human being into their mouths, they can consume human flesh and blood by other means.

In his widening of the dialectics of cannibalism, Frankétienne draws extensively on these popular beliefs.⁶² To underline that the exploitation of colonial powers has continued unchanged under Haitian rulers, Frankétienne represents those in power in Haiti since 1804 as taking up where the stock colonial characters left off and continuing to eat the force out of others' bodies by violently exploiting them in various ways to serve their purposes and to raise their profits. Any violent use of a fellow-man's body, such as torture, maiming, killing or rape is shown even more clearly in the hypertext than in the hypotext to be a type of cannibalism. This is clearest in the overlap between sex and cannibalism in the additions where references to brutal sex are often juxtaposed with verbs like 'manger', 'dévorer' and where those carrying out the acts of rape/cannibalism are described as 'mangeurs' or 'dévoreurs':

[...] ils barbouffaient la chair femelle (*Méts* 1, p. 117)

⁶⁰ See Hurbon, *Le Barbare imaginaire*, pp. 179, 186–87.

⁶¹ *Ibid.*, p. 177.

⁶² For a non-literary perspective on these popular Haitian beliefs, see Mimi Sheller, *Consuming the Caribbean* (London and New York: Routledge, 1993).

La charnelle et cynique virilité du bourreau cannibale misogyne intraitable, misanthrope implacable, coupeur de clitoris [...] mangeur invétéré de bangalas bégas' (*Méts* 4, p. 110)

Femelles écartelées [...] Femelles emmiganées aux crues de la légende. Femelles cuisine nocturne. Femelles moulinées, triminées. (*Méts* 5, p. 144)

Le sexe déchalboré, la chair décharpillé et la langue filangée [...] La boucherie nauséabonde (*Méts* 5, p. 9)

Les misogynes dévorèrent l'écorce des gynoupies (*Méts* 5, p. 56)

[...] un roi tout-puissant friand de clitoris, mangeur de cacahuètes et de vulves opulentes (*Méts* 7, p. 45)

Méfiez-vous des magradoubicons friands de mégapines aux languettes épicées (*Méts* 8, p. 178. 'Languettes' is Creole for 'clitoris'.)

Extremely violent rape is consistently likened to human sacrifice and, as can be seen from the additions above, these descriptions are frequently accompanied by lengthy, pleonastic accounts of genital mutilation and bodies ripped to shreds. The bodies of these raped women are joined by many other piles of corpses, other mutilated or castrated bodies and severed body parts which litter the additions of the hypertext. Haiti is described at many points as awash with blood from these corpses, and 'sang' and 'sanglant' are among the most frequently added words in the hypertext. A plethora of words insists emphatically on how these bodies have been cut up into tiny pieces and those responsible are denounced in the additions as having a 'brevet-licence en boucherie-charcuterie' (*Méts* 3, p. 195). It is also made clearer in *Les Métamorphoses* that this torture, maiming, killing and rape has been done by those in power and their various lackeys, and that the very basis of their power depends on the fear caused by their 'exhibition de têtes coupées et de corps mutilés', allowing them to flaunt the way in which dissidents will be treated. The additions depict clearly and hyperbolically that the life force of these bodies and bodily fluids is what powers the régime. This is summed up particularly well by the following addition which depicts those in power living off '[Un réservoir] versant [sept] litres [de sang à la minute]' (*Méts* 3, p. 7).

Numerous added juxtapositions in *Les Métamorphoses* point to the huge gap between the incredible riches of Haitian leaders as a result of such partnerships with capitalist multinational organisations, lining their wallets and bellies, and the vast majority of the famine-struck population. References to the latter's daily struggle to obtain even the most basic subsistence are added repeatedly throughout the hypertext. This glaring disparity is flagged up to an even greater extent in the additions of the hypertext which amplify the hypotext's depictions of the obscenely lavish lifestyles of those in power in Haiti. Those in power in Haiti are constantly defined by their exorbitant appetites, described as 'gorgé', 'truffé', 'replète', 'plein', 'repu', 'empiffré' and 'rassasié', and are also repeatedly designated 'grands mangeurs' and 'alouphards' (a Frenchified spelling of the Creole word 'aloufa' meaning glutton):

La fête des alouphards et des anthropophages. L'ignominie, L'avidité des grands mangeurs (*Méts* 4, p. 221)
 Alouphards empiffrés de triperie. Grands mangeurs insatiables (*Méts* 5, p. 72)
 Gourmandise désastreuse. Voracité catastrophique des grands mangeurs. Le sexe assaisonné au goût de la violence (*Méts* 5, p. 103)
 Grands mangeurs de vulves (*Méts* 6, p. 21)
 juger les ministres [corrompus et tous les grands mangeurs] (*Méts* 6, p. 116)
 Politique supersale. Boucherie. Charcuterie. Tout un supermarket dans le ventre des grands mangeurs nocturnes (*Méts* 8, p. 149)

Through pronounced hyperbole in these added descriptions of the unbridled gluttony and drunken orgies of the 'grands mangeurs', the excessiveness of their eating, drinking and erotic frivolity is made clearer. Elsewhere in the hypertext's additions there are constant reminders of the fantastic proportions of the grotesque fat bellies of 'grands mangeurs'. They are also frequently portrayed as vomiting and defecating profusely, and as suffering from gout and syphilis as a result of their overindulgence in food, drink and sex.

That this avidity constitutes a type of anthropophagy is constantly stressed throughout the additions, as is the case in the first quotation above where the words

‘aloupards’ and ‘anthropophages’ are juxtaposed. The sinister pole of such enormous ‘avidité’ is also evoked by the preceding word ‘ignominie’. By describing these big eaters being stuffed full of ‘triperie’, the second quotation above also points to cannibalism. Tripe is consumed in great quantities by the *grands mangeurs* throughout the additions of *Les Métamorphoses*. In his examination of the role of tripe in Rabelais’s work, Bakhtin explores its various associations, many of which are extremely pertinent to the significance of the *grands mangeurs*’ vast consumption of tripe in the hypertext. Bakhtin’s observation that: ‘[...] it was believed that after cleansing tripe still contained ten per cent excrement which was therefore eaten with the rest of the meal’, and that: ‘[...] the belly does not only eat and swallow, it is also eaten, as tripe. [...] tripe is linked with death since to disembowel is to kill’ are relevant to Frankétienne’s portrayal of the *grands mangeurs*’ feast because they are portrayed as eating the internal organs of victims throughout *Les Métamorphoses*.⁶³ Indeed, the enormous appetites of the *grands mangeurs* are said to be so ‘insatiables’ that they are prepared to eat every last morsel of their victims, right down to his internal organs full of excrement. The third and fourth quotations clearly equate orgies with gluttony, while the corruption of politicians is also linked with the greed of the *grands mangeurs* in the fifth quotation. The type of meat subjected to ‘boucherie’ and ‘charcuterie’ by the ‘*grands mangeurs*’ is not specified, but it could potentially be human meat. In any case, the references to ‘tout un supermarket’ conjures up an image of a cornucopia of many different foodstuffs.

In stark contrast to, and often juxtaposed with, these images of an elite few in Haiti living in luxurious palaces and indulging in absolute excesses, we find a gallery of starving people added to the hypertext. Words like ‘faim’, ‘soif’, ‘affamé’, ‘assoiffé’ and ‘faméliques’ are recurrent additions and there are many depictions of characters who have nothing to eat:

⁶³ Bakhtin, *Rabelais and His World*, pp. 224, 434.

Crise alimentaire aiguë (*Méts* 4, p. 107)

[...] les entrailles torturées par la faim aux spasmes du diaphragme (*Méts* 4, p. 199)

Pas de pain pas de riz pas de lait pas de sucre! Colique misérée [...] un peuple affamé (*Méts* 4, p. 202)

Diarrhée tuberculose [...] malnutrition [...] insuffisance rénale (*Méts* 5, p. 74)
Sonnerie d'alarme dans les tripes encordées macornée épuisées laminées (*Méts* 5, p. 93)

au bout de la faim et de la soif (*Méts* 5, p. 118)

[...] le peuple affamé se nourrit de tuf et de cactus bouillis (*Méts* 6, p. 124)

Rien que des corps tordus minés par la famine et la souffrance (*Méts* 8, p. 189)

In the additions, there is often a focus on the devastation which such extreme malnutrition wreaks on the internal organs of those who are starving and dehydrated. For example, in the second, fifth and eighth quotations above, the bodies are described as buckling under the torture of advanced starvation to the point where even their diaphragms are severely affected. In particular, the fifth quotation picks up on an expression in Haitian Creole 'Trip kòde', which immediately evokes starvation, because it refers specifically to the feeling of the intestines being tied in knots from lack of food. Another Frenchified Creole word 'macornéés' in that same quotation reinforces the sense of 'trip kòde' by once again making us think of the intestines as being 'makònen' — all twisted and tangled up. Repeatedly, therefore, our attention is drawn in *Les Métamorphoses* to widespread suffering, famine, and drought.

Haitian post-colonial cannibals are thus depicted in a very similar way to the stock colonial and neo-colonial foreign cannibals. Indeed, the distinctions between these sets of characters blur completely in order to portray them as the latest reincarnations of the flesh-eating, corrupt rule of the repeating Plantation. Again, cannibalism is equated most graphically with large-scale exploitation of, and violence towards, the

Haitian people. However, Frankétienne's amplification of the theme of cannibalism is more complex here than in his representations of foreign cannibals. Through my analysis of additions to do with the Haitian post-colonial cannibals, I have demonstrated that Frankétienne is engaging profoundly with common political associations of cannibalism in the Haitian context. Above all, his representations are based on the rumours promoted by Duvalier *père* between his power and supposedly anthropophagic secret societies. Finally, it has also been seen in this section that he widens the dialectics of cannibalism still further when representing Haitian leaders. In addition to the 'cannibalism' of generalized exploitation, they are also portrayed as 'eating' Haiti from the inside through rape, torture, maiming, killing, and the creation of obscene inequalities between rich and poor.

From Feast to Carnival

Satirical and debunking forms of representation, already noted in the first part of this chapter, are carried to their most extreme point in the additions to do with successive generations of Haitian dictators. In this section, I relate the exuberantly tongue-in-cheek mood of numerous additions to the Bakhtinian notion of the *carnavalesque*. In so doing, I show that what is added in *Les Métamorphoses* at once refutes and supports Mikhail Bakhtin's thesis that carnival is a liberating festivity in which a *carnavalesque* spirit breaks down and reverses hierarchies. Already the quotations analyzed at the end of the last section, which highlight the outrageous and unbridled gluttony of a few Haitian leaders at the expense of the Haitian masses resemble that which Bakhtin terms: 'the intimate feast with hungry beggars at the door', and which he describes thus: 'If this picture of eating and drinking is hyperbolic, it is a picture of gluttony, not an expression of social justice. It is a static way of private life, deprived of any symbolic openings and universal meanings.'⁶⁴ It is against this

⁶⁴ Ibid., p. 302.

intimate feast for the few that Bakhtin celebrates the totalizing power of carnival in lyrical terms:

As opposed to the official feast, one might say that carnival celebrates temporary liberation from the prevailing truth of the established order; it marks the suspension of all hierarchical rank, privileges, norms and prohibitions. Carnival was the true feast of time, the feast of becoming, change, and renewal. It was hostile to all that was immortalized and completed.⁶⁵

Bakhtin's positive championing of carnival has, as several commentators have noted, been used virtually unaltered and unchallenged in the numerous applications of this theory to actual carnivals throughout Latin America and the Caribbean, or to depictions of carnival in the literatures of those countries, where the tradition of carnival celebration is strong.⁶⁶

In contrast, however, the additions of *Les Métamorphoses* portray *actual* carnival in Haiti as summing up that which is worst about the country. Indeed, Frankétienne casts Haitian carnival even more negatively than one prominent Caribbeanist, Richard Burton, who has argued that 'what happens during the four days of carnival in Trinidad is not *fundamentally* at variance with what happens during 360-plus days of the year.'⁶⁷ Additions made throughout the hypertext concentrate on the cynical manipulation of Haitian carnival celebrations by those in power. To convey his negative slant on carnival, Frankétienne even coins a portmanteau term, *mardigrature*, which he employs throughout *Les Métamorphoses* as a kind of shorthand for carnival in Haiti. 'Mardigrature' combines 'mardigras' with the neologism 'grature', based on the verb 'grater', and this evocation of scratching or scraping clearly presents carnival as malign. Carnival is also made to sound ominous

⁶⁵ Ibid., p.10.

⁶⁶ See the following unqualified applications of Bakhtin's *carnavalesque* to Latin American writers and Martinican writer Raphaël Confiant: Menton, *Latin America's New Historical Novel*; Benítez-Rojo, *The Repeating Island*; Scharfman, "'Créolité' is/as Resistance".

⁶⁷ See Richard Burton, *Afro-Creole: Power, Opposition, and Play in the Caribbean* (Ithaca and London: Cornell University Press, 1997), p. 157.

through the repeated juxtaposition of that word with negative adjectives or nouns in the additions of the hypertext, where we find many references to ‘carnaval sanglant’ (*Méts* 2, p. 57; *Méts* 4, p. 202; *Méts* 8, p. 32), as well as descriptions of carnival as: ‘le carnaval des ombres’ (*Méts* 4, p. 110); ‘mardigrature tragique’ (*Méts* 4, p. 230); ‘un affreux carnaval’ (*Méts* 5, p. 85); ‘carnaval macabre’ (*Méts* 5, p. 120); ‘un carnaval funèbre’ (*Méts* 5, p. 125); ‘des mardigras macabres’ (*Méts* 6, p. 23); ‘carnaval guet-apens. Carnaval trahison. Carnaval catastrophe’ (*Méts* 6, p. 210); ‘carnaval cannibale’ (*Méts* 7, p. 162); and ‘bacchanales des cannibales’ (*Méts* 8, p. 36). Unlike Bakhtin’s vision of carnival’s great potential for liberating the masses and enabling them to enter their ‘second life’, the way Frankétienne portrays actual carnival in Haiti is more akin to the viewpoint of several critics of Bakhtin’s theory who see carnival as a licensed release and form of social control over the masses. For example, Umberto Eco’s view of *actual* carnival is antithetical to Bakhtin’s:

Carnival can exist only as an *authorized* transgression [...] In this sense, comedy and carnival are not instances of real transgressions: on the contrary, they represent paramount examples of law reinforcement. They remind us of the existence of the rule.⁶⁸

Similarly Terry Eagleton also finds fault with Bakhtin’s positive take on carnival, and instead considers carnival to be a clearly ‘licensed enclave’:

Indeed carnival is so vivaciously celebrated that the necessary political criticism is almost too obvious to make. Carnival, after all, is a *licensed* affair in every sense, a permissible rupture of hegemony, a contained popular blow-off as disturbing and relatively ineffectual as a revolutionary art. As Shakespeare’s Olivia remarks, there is no slander in an allowed fool.⁶⁹

Furthermore, Eco contends that the most repressive dictatorships have always condoned carnival and have used it also as a means of keeping the masses quiet. In the additions of *Les Métamorphoses*, however, successive generations of despotic

⁶⁸ Umberto Eco, ‘The Frames of Comic Freedom’, in *Carnival*, ed. by Thomas Sebeok (Berlin: Mouton, 1984), pp. 1–9 (p. 6).

⁶⁹ Terry Eagleton, *Walter Benjamin or Towards a Revolutionary Criticism* (London: Verso, 1981), p. 148.

rulers are shown not merely to permit carnival but actually to organize it themselves in order to shore up a semblance of popular support through meagre bribes. Nothing is changed by these bacchanalia, and afterwards the masses remain as excluded as before by those in power.

This point that actual carnival celebration in Haiti has been taken over, and is completely controlled, by those in power is made several times throughout the additions of *Les Métamorphoses*, where there are several references to ‘carnaval politique’ (*Méts* 6, p. 59), and to ‘stratégie mascarade’ (*Méts* 5, p. 49), and where carnival is even described as belonging solely to the President, ‘Au carnaval du président [...]’ (*Méts* 6, p. 33). Nameless dictator figures are also often depicted presiding over the carnival celebrations, for example: ‘Soudaine métamorphose en pleine saison de carnaval. Le dictateur assis dans un fauteuil à roulettes’ (*Méts* 3, p. 50). It is also spelt out in the additions that carnival is orchestrated by successive dictatorships in order to allow the masses to let off steam without in any way endangering the *status quo*: ‘Trois jours gras comme ration salulaire’ (*Méts* 5, p. 222).

Further rations are also given to the masses in the form of food and alcohol; these meagre bribes enable those in power to present an aura of popular support. Lengthy enumerations throughout the additions of the hypertext of the various types of food and drink make the point very clearly that food and drink are used as an incentive to lure the masses:

[...] un bouillon magique à recette magnétique. Migan pied boeuf salé, vendredi treize, quantième poison. (*Méts* 2, p. 128)

Goyave tomate aubergine afiba calalou grillot cochon amalgame d'accassan bouillabaisse pour la démocratie démagogique et la fausseté des cris dans un gouffre politique folklorique. (*Méts* 4, p. 49)

L'idéologie culinaire bouillonne obscurément, assaisonnée aux épices des ténèbres. Le Conseil Municipal attaqua la parole populaire (*Méts* 5, p. 119)

Gloussements de plaisir carnavalesque [...] Haute cuisine de la zombification et de la falsification programmée. (*Méts* 5, p. 139)

Championnat bouillabaisse. Mardigrature à vie et cinéma gratis. Rien que magicriture. Carnaval au suffrage populaire. (*Méts* 5, p. 220)

Saladine moutardine. Mayonnaise crème de soupe. L'idée démocratique des grandes concupiscences culinaires diaboliques. (*Méts* 7, p. 118)

bouillabaisse idéologique (*Méts* 8, p. 102)

In the quotations above, we see that various foods are described as being ground down into liquid dishes, such as soups ('bouillon', 'crème de soupe', the three references to 'bouillabaisse'), and porridges ('accassan'). Many of the ingredients are genuine foodstuffs, but some components of the soups and porridges have sinister overtones. For example, the first quotation describes what is clearly a magic potion, containing the evil-sounding ingredients 'vendredi treize' and 'quantième poison' while it is ominously not specified in the first and second quotations whether the 'migan' (sacrificial flesh) and the 'afiba' (the intestines or tripe) consists of human body parts or those of some other animal.

References to 'démagogues' and descriptions of those in power as 'démagogiques' abound in the additions of the hypertext, and the second quotation makes it clear that this tactic of bussing in huge numbers from around the country and then plying them with food and alcohol in return for a show of popular support appeals to the basest instincts of the mob. Many of the added words above, such as 'fausseté', 'menteux', 'mensonge', 'falsification', 'falsifier', 'folklorique' and 'idéologique' show how those in power in Haiti continually take advantage of the increased credulity of the intoxicated and replete revellers to indoctrinate them ideologically.⁷⁰ This enables

⁷⁰ Throughout Frankétienne's oeuvre, this word 'folklorique' is always used in the negative sense as a shorthand way of referring to attempts by those in power to focus attention back onto a glorious revolutionary past in order to ignore the pressing problems of the present.

them to surreptitiously prolong the *status quo*, as well as the dictator's presidency for life or 'mardigrature à vie', and it is also a devious means of curtailing free speech ('attaquer la parole populaire' in the third quotation above), and of obtaining the popular vote in a 'carnaval au suffrage populaire'.

This mystification is described as 'magnétique' in the first quotation, in other words, it sucks in the masses and, as the fourth quotation above makes clear, this is portrayed more clearly in *Les Métamorphoses* as a kind of mass-zombification of the Haitian people. The zombie metaphor is central to Frankétienne's oeuvre, as we have already seen in chapter one on *Dézafi* [1] – *Les Affres* – *Dezafi* [2] in part one of this thesis and, as is the case for that triad, what is stressed through the added representations of the Haitian masses as zombies is that, as a result of their gullibility to such bribes and their lack of action against those in power, they are presented collectively as having their heads in the sand with their 'disposition tête-bêche' (*Méts* 6, p. 165 and *Méts* 8, p. 108), being in a permanently comatose state. They are also shown staggering around in a dazed and drunken stupor which renders them utterly unthinking, unaware, unconcerned and unresponsive to the soporific mystification which they are fed by those in power, for example:

L'État militaire danse inconsciemment dans l'ivresse de la mort (*Méts* 3, p. 67)

La précoce amnésie où s'abîme la conscience, le temps coagulé (*Méts* 4, p. 92)

Le drame de l'irresponsabilité, quand ils bouchent leurs oreilles et qu'ils ferment leurs yeux (*Méts* 4, p. 145)

L'amnésie nous consume (*Méts* 5, p. 50)

La liqueur folklorique comme un baume sur la conscience meurtrie (*Méts* 5, p. 244)

Dormir amer de sel. Dormir debout de gel. Dormir amour de fiel. Dormir à goût de mort. Dormir profond de lune. Dormir à queue sensuelle. Dormir de jour et de nuit. Absolument dormir! (*Méts* 7, p. 191)

Once again, as in *Les Affres* and *Dezafi* [2], it is stressed that sleeping, and drug- or alcohol-induced stupor, symbolize an utter lack of consciousness and conscience, and are portrayed as wholly negative. The above additions make clear that those in power keep the masses in check by maintaining the process of intoxicification in order to divert their attention from the real, pressing issues and to defuse any potential for revolt.

Despite this portrayal of *actual* carnival in Haiti being organized by those in power and inducing a permanent state of zombification, Bakhtin's vision of a totalizing, levelling liberation is very pertinent to the textual *carnivalization* of Frankétienne's *L'Oiseau schizophone* and *Les Métamorphoses*, as will be examined. First, however, there is another obvious divergence between Frankétienne and Bakhtin which needs to be tackled: the question of context. For Bakhtin, of course, is referring to a very different type of carnival from the twentieth-century Haitian carnival to which Frankétienne constantly refers in a negative way. In both *Rabelais and his World* and chapter four of *Problems of Dostoevsky's Poetics*, Bakhtin makes it clear that he is referring specifically to folk-carnival in European countries throughout medieval and Renaissance times and up to only the second half of the seventeenth century.⁷¹ For Bakhtin, modern-day European 'carnivals' do not deserve that name and have become but 'narrow theatrical-pageantry'. His focus is thus far removed from carnival celebrations in present-day Haiti or in other New World countries, which start to take off in the seventeenth, eighteenth and subsequent centuries, at precisely the same period as carnival traditions are waning and becoming narrower in Europe, according to Bakhtin.

Nevertheless, Bakhtin's account of the degradation and trivialization of carnival in European countries in the seventeenth and eighteenth centuries is of relevance to

⁷¹ See Mikhail Bakhtin, *Problems of Dostoevsky's Poetics*, trans. by Caryl Emerson (Manchester: Manchester University Press, 1984), p. 131.

Frankétienne's negative portrayal of how carnival in Haiti has waned and lost touch with common people, having been taken over by those in power. Also relevant to my examination of the transposition of elements of carnival into *L'Oiseau schizophone* and *Les Métamorphoses* is Bakhtin's observation that it is during this decline that carnival ceases to be the source of carnivalization, and instead the truest sense of carnival is henceforth to be found in the transposition of elements of carnival into literary works or, as Bakhtin terms such transposition, the *carnivalization of literature*.⁷² Although Frankétienne repeatedly depicts *actual* carnival in Haiti only in negative terms, Bakhtin's vision does permeate Frankétienne's work, in particular *L'Oiseau schizophone* and *Les Métamorphoses*, which are carnivalized to a high degree. Many characteristic elements of true carnival, as outlined by Bakhtin, such as carnivalistic crownings, decrownings and bringing down to earth, particularly through focus on the material bodily lower stratum, abound in Frankétienne's added representations of Haitian leaders throughout *Les Métamorphoses*, while a *carnavalesque* spirit can also be detected in the verve of his use of language.

Particularly pertinent to the way in which Frankétienne debunks those in power are several of the series identified by Bakhtin in relation to Rabelais's work, such as those relating to the human body in its anatomical and physiological aspects; the food and eating series; the drink and drunkenness series; the sexual series (copulation), and the defecation series.⁷³ As already examined in this chapter, the extremely hyperbolic eating series and drink-drunkenness series occupy an enormous place in the hypertextual additions, and are central to Frankétienne's depiction of those in power as cannibals. But other series, namely the body series, the sexual series, and the defecation series all intersect with the portrayals of those in power as

⁷² Ibid., pp. 107, 122, 124, 131 and 157.

⁷³ On the basic groups of these series and their interactions in Rabelais's work, see Mikhail Bakhtin, *The Dialogic Imagination*, trans. by Michael Holquist and Caryl Emerson (Austin: University of Texas Press, 1981), pp. 170–206.

grands mangeurs and drunkards, and all also occupy a very prominent role in decrowning those in power in *Les Métamorphoses*. These intersecting series combine forcefully in the additions of *Les Métamorphoses* to debunk those in power by turning them upside-down and inside-out. Very frequently added words include *renverser*, *renversement*, *à l'envers*, *inverse*, *chavirer* and *tête-à-queue*, and this carnivalized 'monde à l'envers' is made more blatant still through many added references to the larger-than-life genitalia of those in power, which are often represented as bathed in a light which draws attention firmly to them:

[...] un éclairage au cul (*Méts* 3, p. 196)

Immensité du sexe [...]. Un projecteur au cul (*Méts* 4, p. 98)

Tout le sens du cocasse [sur le divan du chef étendu nuit et jour sous la lumière d'un projecteur et contemplant la calvitie d'un coq ithyphallique] (*Méts* 6, p. 33)

L'anus clignote au feu de la défécation (*Méts* 6, p. 94)

[...] la lumière artificielle d'un pénis lampadaire (*Méts* 6, p. 191)

[...] un pénis qui brille (*Méts* 8, p. 55)

[...] le sexe en feu (*Méts* 8, p. 161)

Un pénis de lumière (*Méts* 8, p. 172)

That which is normally kept well hidden under the clothing of those in power is made most prominent and even illuminated in the additions above. The added descriptions of those in power all gravitate right to the bottom of the lower strata of their bodies, with the words *cul*, *fesses*, *bounda* (Creole slang for 'arse'), *phallus*, *zozo* (Creole slang for 'phallus'), *zizi*, *verge*, *sexe*, *pine*, *queue*, *vulve*, *languette*, *vagin*, *au tréfonds* figuring very prominently.⁷⁴ Some of these additions also spell

⁷⁴ It is here that the clearest parallels can be seen between Frankétienne and Raphaël Confiant's use of *carnavalesque* elements in their writing. Like Frankétienne, Confiant also refers many times to oversized genitalia. See the examples from Confiant cited at the beginning of this chapter on p. 180 of Thémistocle's two-metre long phallus and Alcide's enormous and unfading erection. For analysis of these *carnavalesque* aspects, see Scharfman, "'Créolité' is/as Resistance" and Spear, 'Jouissances

out more clearly their function, which is to decrown those in power, to ‘deshabiller [leur] sexe’ (*Méts* 8, p. 29), and to display their ‘cul découronné’ (*Méts* 5, p. 238) and ‘sexe déboulonné’. In other words, Frankétienne brings down those who are highest in power by repeatedly depicting them digesting, defecating and in the sexual act by a massive exaggeration of all the material aspects of the body in all its parts, members, organs, orifices, excretions, bodily deformities, and perversions.

Frankétienne coins a new compound verb *sexefesser* out of two of the most frequently added genitalia, to show the extent of the anonymous dictator figures’ perversions in lewd acts of masturbation, for example: ‘Le président mascarognard sexefesse avec lui-même’ (*Méts* 4, p. 74). Another neologism *débounderade*, which dervies from the Creole term ‘bounda’, is inserted frequently in the additions of *Les Métamorphoses* to link those in power with explosive and abundant outpourings of excrement. The excrement series occupies a large place in the additions. Those in power are repeatedly connected with this series, and are represented as cesspit emptiers (‘vidangeurs’), as suffering from severe bouts of either diarrhoea or constipation, and as stuffing themselves with laxatives. In what is added in the hypertext, all sorts of foul emanations are depicted pouring forth in great abundance from every orifice of the bodies of those in power. Frequently added words depict them vomiting (*dégueuler, vomir, vomissure*), urinating (*uriner, urine, pisser*), defecating (*déféquer, caca, chiasse, chiasserie, excrément, fèces, merde, fiente, diarrhée, flatulences, péter, pétomane*), spitting (*cracher*), drooling (*bave*), and we also find many references to bodily fluids, such as *bile* and *fiel* which help those in power to digest their copious amounts of food and drink. Descriptions of these bodily fluids are frequently surrounded by adjectives and other words, which either denote huge quantities or which give them negative qualities, for example:

carnavalesques’. According to Spear, there is an element of glorification of the phallus in Confiant (p. 138–42). In Frankétienne, on the other hand, as is clear from the additions quoted in this chapter, such uncovering of the lower bodily stratum in his representations of Haitian dictators is less ambiguously mocking, and has a clear condemnatory effect.

Chiasserie marécageuse. Vomissures dégueulasses d'un pouvoir d'exception (*Méts* 4, p. 67)

[...] la bave sanglante [...] un vomir glaireux (*Méts* 4, p. 156)

Défécation gluante (*Méts* 5, p. 9)

[...] la diarrhée des avalasses (*Méts* 7, p. 69)

Fiente perpétuelle (*Méts* 8, p. 129)

Those in power are depicted as always having the runs, and the stickiness and sliminess, which are characteristic of so many of their bodily fluids, are always negative in Frankétienne's symbolic universe.

As Bakhtin observes, any mixing up of the eating, defecating, and sexual series associated with the material bodily lower stratum renders these series particularly disgusting. Such mixtures abound in Frankétienne's representations of Haitian post-colonial cannibals:

Provocation libidineuse aux clignotements du clitoris. Fureur de femme fatale pissant des jets aphrodisiaques dans la bouche du despote impuissant (*Méts* 3, p. 86)

La graisse des excréments et le miel des urines se mélangent dans les urnes et se transmutent en or démocratique (*Méts* 3, p. 133)

La danse joyeuse des rats scatophages, leur gluante euphorie dans le miel des latrines (*Méts* 3, p. 150)

Politiciens véreux. Vidangeurs pataugeaient dans le beurre des latrines (*Méts* 6, p. 28)

Graisse vaginale et confiture anale (*Méts* 6, p. 114)

Comment font-ils aussi les empereurs et les rois pour soulager leur trop-plein de fèces? [...] Au clair de la diarrhée, dormait la zizine en dada madoda suçant la pine républicaine (*Méts* 8, p. 200)

As seen many times throughout this chapter, the eating series and the sexual series are frequently intersected in the additions in order to debunk those in power, to point more clearly to the greediness of their oversexualisation, and to stress that rape and other forms of sexual exploitation are tantamount to acts of cannibalism. In the additions listed above, we see that the defecation series also intersects many times with both the eating series and the sexual series. What is particularly gruesome in the above additions is that many orifices of the body are depicted as spewing forth or consuming eliminations, which would normally come out of quite different orifices, often at opposite ends of the body. Those in power are described above as *scatophagi*, and elsewhere in the additions of *Les Métamorphoses*, they are often designated *scatophiles*.⁷⁵ These mixed-up images of excrement and mouths are disgusting, as are the other incongruous images of the quotations above, for example the image of a woman urinating into a despot's mouth in quotation one, and the link made in the last quotation between copious amounts of diarrhoea with the act of oral sex. Also, the most common elements of the defecation series, such as excrement and urine are combined with foodstuffs, most commonly honey or butter. Such revolting combinations have the effect of hyperbolizing further the vulgarity and perversions of those in power, and of focusing our attention even more firmly on the material bodies of those in power, bringing them down to size by showing us that those highest in power also possess the same body parts, organs and processes as everyone else.

In drawing our attention to their lower bodily strata, Frankétienne resembles Guede. As already discussed in chapter one, Guede is the god of death and of the cemetery. But he also provokes laughter because of his characteristic behaviour of displays of lascivious gestures, which include dances known as *banda* imitating sexual coupling, the brandishing of one of his symbols — a huge wooden phallus, and the telling of obscene jokes to shock any puritanical onlooker, or those who think that they are

⁷⁵ For example, *Méts* 6, p. 74.

above all sexuality. These are the means through which he points to the sexual in all men, and thus brings them down to the same level as everyone else.⁷⁶ Precisely such characteristic behaviour of Guede is stressed by one lengthy added sequence in *Les Métamorphoses*, which serves to draw our attention to this lewd and obscene spirit:

[...] guédés pines sèches, guédés les os fouillant les eaux, guédés loas protecteurs des âmes rebelles, guédés briseurs de fer, guédés grands loas fornicateurs, guédés paillards, guédés fatras, guédés licence libertinage, guédés puissance concupiscence, guédés jumeaux, guédés la charge et la décharge. (*Méts* 4, p. 138)

Guede makes many appearances and is an important influence throughout the whole of Frankétienne's work, and Frankétienne has himself declared that he was 'possessed' by Guede when writing and rewriting *L'Oiseau schizophone*.⁷⁷ Guede is the lwa who has had the greatest impact on Frankétienne, and is also the one he particularly admires for his characteristic behaviour, especially the frank and satirical manner with which he deflates all that is high and mighty by drawing attention to the lower strata of their bodies. These aspects of Guede's behaviour are emulated or possessed by Frankétienne's style of writing, particularly in the obscene words and gestures added in descriptions of those in power. Such Guede-like debunking is most apparent in Frankétienne's savage exposures of those in power through the most lewd gestures and the most extreme obscenities, analyzed in this chapter. When Frankétienne focuses so heavily upon the lower strata of the highest in Haitian politics, blowing up the lowest members, organs, orifices, eliminations and processes, it is as if he, like Guede, is brandishing their exaggerated sexual organs at them and at his readers.

⁷⁶ See Deren, *The Voodoo Gods*, pp. 44, 84–87, 101–12, 265–66, note 46; Hurbon, *Les Mystères du vaudou*, pp. 74–75, 94–95, 107–14.

⁷⁷ Douglas, Unpublished Interview with Frankétienne. See Deren on the relation of this one special lwa or spirit to the individual. Deren, *The Voodoo Gods*, pp. 38–39.

But the bottom of the body is also where the reproductive organs are found, which as well as debasing can also renew and regenerate, and, as Bakhtin observes repeatedly, this lower stratum of the body is linked to new beginnings as it is related to the acts of conception, pregnancy and birth. It is significant that Guede, although linked with the chthonic as Lord of Death and of the Cemetery, is also Lord of Life. We are reminded strongly of this by his eroticism, and by his brandishing of the huge wooden phallus, which link him firmly with the phallic principle of fertility, childbirth and the future. Through Frankétienne's Guede-like debunking, oversexualizing focus on the lower bodily stratus, his hyperbolic blowing up of these reproductive organs to fantastic proportions, and his focus on the elemental forces which emanate from them, such as fecal matter, urine, and sperm, there is renewed hope in the hypertextual additions for new birth and regeneration in the future. It is ambiguous, however, that these additions tend to be juxtaposed with references to apocalypse. Allusions to apocalypse were already frequent in the hypotext, but in the hypertext, apocalypse is made to sound more imminent, for example:

Demain, apocalypse! (*Méts* 5, p. 45)

Annoncer l'imminence de la chute fracassante (*Méts* 5, p. 143)

Bientôt le génocide (*Méts* 6, p. 198)

Et reviendra la catastrophe en son rituel atroce (*Méts* 7, p. 60)

Au secours! [Au secours! Voici la fin du monde] (*Méts* 7, p. 195)

[Terrible] acheminement vers [l'anéantissement] (*Méts* 8, p. 91)

La ville ensanglantée [s'engouffra dans la peur et la stupeur maligne] (*Méts* 8, p. 182)

L'imminence de la grande catastrophe (*Méts* 8, p. 201)

La Mascarogne sombra dans un gouffre (*Méts* 8, p. 203)

In these additions, our attention is drawn to impending and inexorable disaster through the frequent addition of exclamation marks, time markers, such as ‘Demain’ or ‘bientôt’ and the use of the future tense. But the frequent introduction of this tense and the use of such time markers, looking forwards to the future, also suggest the hope that there will be a future at all, which is a marked departure from the hypotext where it is a past tense, the imperfect, which predominates. Many of the additions also suggest that there is a positive pole to this apocalypse, and that the destruction it brings will also herald a new beginning, rebirth and regeneration, for example: ‘Aux premières flèches de l’aube jaillira la parole au moment où les cendres de la belle catastrophe seront dispersées aux réveil de ma terre’ (*Méts* 2, p. 187). Here we see that the tense looks clearly to the future, and the link made between ‘catastrophe’ and ‘belle’ is typical of a trend in the hypertextual additions of coupling words denoting apocalypse with affirmative adjectives, thus making the positive pole of apocalypse clear. The energy of ‘jaillira’ contrasts favourably with all the negative words, used by Frankétienne elsewhere in both hypo- and hypertext, to refer to the stagnation of the present. Rebirth is clearly pointed to by the words ‘aube’ and ‘réveil’, and again such additions are symptomatic of Frankétienne’s tendency of making frequent additions like ‘renaître’ particularly in the future tense and ‘aube nouvelle’.

Such a regenerative pole is clearest in Frankétienne’s own debunking strategy, whose positive demystifying role is emphasized self-reflexively many times in the additions:

Laissez-moi rire des singes masturbateurs et de leurs marionnettes aux bras ballants! (*Méts* 6, p. 33)

Jeu de caricature et de fenêtres bouffonnes. Un cinéma burlesque anime la parodie des ombres démocratiques en un cruel délire jusqu’aux morsures de l’âme (*Méts* 7, p. 181)

Une esthétique de l’ironie cinglante et de l’humour sanglant (*Méts* 7, p. 196)

Décrypter le désastre sous des cris d'hystérie [...] Dénicher les faussaires et tous les faux héros (*Méts* 8, p. 29)

He spells out here that his strategy for bringing those in power down to size is to laugh at them, to represent their behaviour as utterly foolish and degraded with strong elements of caricature, farce and burlesque parody. In this way, Frankétienne's repeated debunkings of those in power have a levelling effect.

This levelling is *carnavalesque*, and the observations which Bakhtin makes about the effects of such bringing-down in Rabelais are very pertinent to Frankétienne's treatment of the foreign and Haitian stock colonial and post-colonial rulers, where these representations invert the normal hierarchies of the outside world, debasing all who are highest, bringing the top of Haitian society right down to the bottom, and by showing through their material bodily aspect that all men are equal and all hierarchies artificial.⁷⁸

Carnival is even more obviously the means as well as the subject of representation, a signifier but also a signified in the hypotext *L'Oiseau schizophone*, where very different kinds of images and text in various font sizes and types are laid out in different directions, fusing elements we would not normally put together. This carnival of the text of *L'Oiseau schizophone* itself resembles that which Bakhtin terms *carnivalization of speech*:

In a period of the radical breaking up of the world's hierarchical picture and the building of a new concept, leading to a revision of all old worlds, objects, and ideas, the *coq-à-l'âne* acquired an essential meaning; it was a form which granted momentary liberation from all logical links — a form of free recreation. It was so to speak the carnivalization of speech which freed it from the gloomy seriousness of official philosophy, as well as from truisms and commonplace ideas.⁷⁹

⁷⁸ See Bakhtin, *Rabelais and his World*, pp. 251, 383, 403, 410.

⁷⁹ Ibid., p. 426

In contrast, the hypertext *Les Métamorphoses* is not nearly as *carnavalesque* in its means of representation to the same degree as *L'Oiseau schizophone*: its layout has been normalized; all text runs horizontally in the same size of font; and the only variable is in the use of roman, italic and bold fonts in different sections of the hypertext.⁸⁰ But while the *carnavalesque* means of representation has clearly been diminished in the new layout of the hypertext, the *theme* of carnival, as seen in this chapter, has been brought out much more strongly in Frankétienne's demystifying representations of all those cannibals, both external and internal, in power since Haitian independence.

In conclusion to this chapter, then, references to cannibalism have been added everywhere throughout the additions of this hypertext. In this way, the eating of human flesh is developed into by far the foremost characteristic of all Frankétienne's representations of successive generations of stock colonial, neo-colonial, and post-colonial cannibals. Nowhere is the crescendo effect of thematic amplification in Frankétienne's rewriting more marked than in the hypertextual additions of *Les Métamorphoses*. Great prominence is given to the theme of cannibalism in this rewriting through the reversal of the cannibal stereotype Frankétienne operates in his representations of outside forces — the stock colonial and neo-colonial cannibals. The cannibal theme is also emphasized in his more complex treatment of Haitian leaders since 1804, who are depicted as 'eating' Haiti from the inside through exploitation, rape, torture, maiming, killing, and the creation of inequalities between rich and poor. As I have shown, *Les Métamorphoses* deals very clearly with the political, social, cultural, and economic situation in Haiti at the time when he is rewriting. This embeddedness of his rewriting is most obvious in his repeated insistence on a contextual specificity of widespread rumours to do with cannibalism in Haiti — the popular association between powerful Haitian politicians and

⁸⁰ These substantial changes to the format of *L'Oiseau schizophone* in *Les Métamorphoses* will be dealt with in the next chapter.

anthropophagic secret societies. Finally, I have demonstrated that Frankétienne uses the cannibal stereotype satirically, creating a *carnavalesque* mood in the additions, which amplifies the iniquity of those in power, and which serves to debunk them.

Thus, it is through such *carnavalesque* means of representation in *Les Métamorphoses* that Frankétienne carries the process of thematic hyperbolization, already noted in his other rewritings, to its furthest point. As will be seen, *Les Métamorphoses* is also where all the key literary processes shaping Frankétienne's rewriting are most fully revealed. In this chapter, I have demonstrated that the thematic function of Frankétienne's rewriting is emphasized most clearly through his use of the cannibal stereotype. As will be shown in the next chapter, a multitude of more 'literary' additions made throughout *Les Métamorphoses* also stress the aesthetic function of Frankétienne's rewriting far more clearly than in any of his other hypertexts. It is really, I argue, only in *Les Métamorphoses* that the overall aesthetic significance of his practice of rewriting his own texts emerges most strongly.

***L'Oiseau schizophone* (1993) – *Les Métamorphoses de l'oiseau schizophone* (1996–7)**

Chapter 4

Processes of Rewriting Exemplified

This chapter examines the aesthetic processes through which additions transform the original text of *L'Oiseau schizophone* to form *Les Métamorphoses de l'oiseau schizophone*. Four such processes — *cannibalization*, *clarification*, *recapitulation*, and *hyperbolization* — have been identified and these will be studied in detail here to show how Frankétienne rewrites. Clarification and hyperbolization are processes of rewriting which have already emerged from my study of transformations in *Les Affres*, *Dezafi* [2], *Mûr* [2], and *Ultravocal* [2]. Both of them are, I demonstrate here, most fully developed as aesthetic processes in *Les Métamorphoses*. It is also in this, Frankétienne's most major rewriting, that I have identified two further complex processes — cannibalization and recapitulation — which are key to understanding the overall aesthetic significance of Frankétienne's practice of rewriting. In this chapter, I propose a reading of *Les Métamorphoses* which argues that the additions actually *enact* the Spiral-like movement they describe.

As will be seen, the process of cannibalization differs slightly from the other three processes discussed in this chapter in that it emerges from the most prominent additions of the hypertext as the key aesthetic framework within which Frankétienne rewrites. Whereas the three other processes — clarification, recapitulation, and hyperbolization — can be identified by comparison and close textual analysis of what is added in the hypertext, cannibalization is an all-pervasive underlying theme. A less visible process than the other three when the hypo- and hypertext are compared, cannibalization is nevertheless crucial to Frankétienne's own presentation of how he rewrites his texts. Cannibalization is the essential first stage of the

rewriting process to which the additions themselves constantly refer, and which takes place before the other more quantifiable processes in the additions which the reader can index by comparing the hypertext with the hypotext.

It is important to start the present chapter by examining this particular process because the most frequent additions are those which are concerned with this process of cannibalization, that is ingesting, adding to, and regurgitating the text in a different form. Thus, cannibalization informs the rewriting of *L'Oiseau schizophone* in *Les Métamorphoses*, and also its constituent processes, which will be examined in the rest of this chapter, are all developed with reference to Frankétienne's paradigm of cannibalization.

Cannibalization

The importance of eating in some Francophone Caribbean literature has been the subject of recent criticism. In particular, both Celia Britton and Mireille Rosello have examined, with different emphases, the striking prevalence of alimentary metaphors.¹ Britton's main argument is that the marketing and academic criticism of French Caribbean literature *presents* — offers — the novels to the reader as exotic objects for consumption, like Martinique's main exports to Metropolitan France: pineapples, avocados, rum, and bananas. In her article, Britton also briefly gives an example of one novelist — Raphaël Confiant — whom she describes as 'subscribing to the same metaphors' as the marketers and academics when he likens oral culture to a 'vivier stylistique dans lequel il n'y aura aucune honte à plonger'; and describes the danger of Creole being 'eaten up' by Europe: 'l'acceptation au sein de nos élites locales du processus de phagocytage de nos sociétés par l'Europe'.² She uses this example of the novelist's references to 'vivier stylistique' and 'phagocytage' as

¹ Celia Britton, 'Eating their Words', *ASCALF Yearbook*, 1 (1996), 15–23; Rosello, *Littérature et identité créole*, pp. 113–42.

² Britton, 'Eating their Words', p. 17.

further evidence for her main thesis. Unlike Britton, Rosello is not concerned with the reception and promotion of Antillean literature as exotic food; instead, she studies the special significance of a prominent series of alimentary metaphors within French Caribbean texts themselves. With reference to Aimé Césaire, Édouard Glissant, Maryse Condé and Étienne Lérot, she examines how indigestion, hunger, swallowing/being swallowed, and vomiting/being vomited emerge particularly strongly in their works in the form of metaphors, and descriptive strategies.³

Pertinent to Frankétienne's subversive process of cannibalization in *Les Métamorphoses* is Rosello's examination of how images in these texts of being passively swallowed by the French doctrine of *assimilation* since 1946 (to which Confiant's fear of 'phagocytage' could undoubtedly also be attributed) are frequently countered by positive images of revolt, such as vomiting and spitting. As she argues, these images relate to feelings of disgust and the refusal to swallow the French culture which is being force-fed through assimilation. In other words, this form of revolt is specific to the literatures of the Départements d'Outre-mer, Martinique and Guadeloupe where this particular policy has been applied. It is, however, in the violent force with which vomit and other fluids from the body are ejected that there is a clear parallel with the process of cannibalization in Frankétienne. Notably in Césaire's *Cahier*, vomiting and spitting are linked to the symbolism of the volcano and violent eruption. As I shall demonstrate, regurgitation/vomiting is depicted as an important stage in Frankétienne's process of cannibalization whereby he eats the text, digests it, adding new elements, and then he regurgitates it in a new form. Like the 'magma incandescent' spurted out by Césaire's volcano, regurgitation in the additions of *Les Métamorphoses* is presented as a powerful, subversive force, capable of bringing about alchemical transmutations. Indeed, all the stages of

³ On similar themes in Aimé Césaire, see Lilian Pestre de Almeida, 'Défense et illustration de l'anthropophagie: le point de vue périphérique', in *Césaire 70*, ed. by M.a M. Ngal and Martin Steins (Paris: Silex, 1984), pp. 123–39.

cannibalization, and not just that of regurgitation, are characterized as energetic moves full of dissidence which enable Frankétienne to revitalize his text.

With reference to the idea of vomiting as revolt, Rosello also refers briefly to an expression which recurs several times in the Martinican journal *Tropiques*: ‘la littérature martiniquaise sera cannibale ou ne sera pas’, an expression, she argues, which must be seen in its Caribbean context. To interpret this assertion as merely aping European Surrealism is, in her view, to overlook the importance of the cannibal metaphor in French Caribbean thought.⁴ What she alludes to briefly here — the reclaiming of the pejorative notion of the cannibal — is itself a key theme in much Caribbean and Latin American writing, which offers a particularly useful insight into cannibalization in Frankétienne.

Frankétienne’s subversive practice of cannibalization should be considered especially in the light of two tendencies among Caribbean and Latin American writers, both of which have re-appropriated the cannibal as a positive figure. These two tendencies are the adoption of Shakespeare’s Caliban as a metaphor and symbol for the re-ordering of History by several writers in the Francophone, Hispanophone and Anglophone Caribbean from the 1960s onwards to the present, and the various incarnations of *Antropofagia*, a more explicit cannibal metaphor, at various stages of Brazilian literary history since the 1920s.⁵

The attitude of the revisited anagrammatic cannibal is characterized, above all, by his defiance and rebelliousness, which are most marked in his language.⁶ Positive

⁴ Rosello, *Littérature et identité créole*, p. 132.

⁵ Although there are many similarities between these prominent trends, the two have, until recently, only rarely been considered in the same context. Possibly the first theorist to mention Caliban and *antropofagia* in the same context was Emir Rodríguez Monegal in a 1977 article. Emir Rodríguez Monegal, ‘The Metamorphoses of Caliban’, *Diacritics*, 7 (1977), 78–83.

⁶ That Caliban in Shakespeare’s *The Tempest* is an anagram of ‘canibal’ has been made clearer through the juxtaposition of these terms in many of the main works which reclaim this figure for the Caribbean. In Aimé Césaire’s *Une Tempête*, for example, when Caliban asserts that he no longer wishes to be known by that name, Prospero proposes ‘cannibale’ as an alternative. Aimé Césaire, *Une*

reinterpretations of the Caliban figure in Shakespeare's *The Tempest* include Roberto Fernández Retamar's essays 'Cuba hasta Fidel', 'Caliban' and 'Caliban Revisited', George Lamming's essay 'A Monster, a Child, a Slave', Aimé Césaire's play *Une Tempête d'après 'la tempête' de Shakespeare: une adaptation pour un théâtre nègre*, and Kamau Edward Brathwaite's 'Caliban' and 'Letter to Sycorax' in *Islands*.⁷ All of these works are infused with Caliban's bold and explicit language, as is exemplified by the straight-talking defiant language of Lamming's essay, for example: 'But he does not wish it for the mere experiment of mounting a piece of white pussy [...] Did Caliban really try to lay her?'⁸ This is also evident in the multitude of added hyperbolic invectives in Césaire's play through which Caliban curses and talks back to Prospero in a much more provocative and unsubmissive way than in the Shakespearean hypotext. Indeed, as Caliban puts it in *Une Tempête*, he 'vomits' on Prospero's language with all of that explosive force of revolt symbolized by vomit and spit in Césaire.⁹ Like Montaigne's cannibals who spit in the face of the death, these refigurations of Caliban are defiantly loquacious to the point that their 'cannibalisme tenace', to use Césaire's expression from the *Cahier d'un retour au pays natal*, is similarly more of a cannibalism of ferocious and scornful words than

Tempête d'après 'la tempête' de Shakespeare: une adaptation pour un théâtre nègre (Paris: Seuil, 1969), p. 28. Post-négritude, Glissant sums up the relationship between the two words thus in a glossary at the end of *Le Discours antillais*: 'CALIBAN. Cannibale. Shakespeare nous a donné le mot, nos écrivains l'ont refait.' Édouard Glissant, 'Glossaire', *Le Discours antillais* (Paris: Gallimard, 1997), p. 824. Also from a later position, Antonio Benítez-Rojo retraces the linguistic morphology involved in the formation of the word 'cannibal' (from 'caribe' to 'canibal'), which he extrapolates to Caliban: 'the glorious cannibalism of men and of words, *carib*, *calib*, *cannibal*, and *Caliban*.' Benítez-Rojo, *The Repeating Island*, p. 13. For an excellent critical account of this discursive morphology to which Benítez-Rojo is referring, see Peter Hulme, *Colonial Encounters: Europe and the Native Caribbean 1492–1797* (London: Methuen, 1986).

⁷ Roberto Fernández Retamar, *Calibán* (Montevideo: Aquí Testimonio, 1973); Roberto Fernández Retamar, *Caliban and Other Essays*, trans. by Edward Baker (Minneapolis: University of Minnesota Press, 1989); Roberto Fernández Retamar, 'Adiós a Calibán', *Revista Casa de las Americas*, 191 (1993), 116–22; Aimé Césaire, *Une Tempête*; George Lamming, 'A Monster, a Child, a Slave' and 'Caliban Orders History', in *The Pleasures of Exile* (London: Michael Joseph, 1960), pp. 95–150; Kamau Brathwaite, 'Caliban', in *Islands* (Oxford: Oxford University Press, 1969), pp. 34–38; Kamau Brathwaite 'Letter to Sycorax', in *Middle Passages* (Newcastle-upon-Tyne: Bloodaxe, 1992), pp. 75–88. Also on the figure of Caliban, see *Constellation Caliban: Figurations of a Character*, ed. by Nadia Lie and Theo D'Haen (Amsterdam: Rodopi, 1997); Alden Vaughan and Virginia Vaughan, *Shakespeare's Caliban: A Cultural History* (Cambridge: Cambridge University Press, 1991); 'The Tempest' and its Travels, ed. by Peter Hulme and William Sherman (London: Reaktion, 2000).

⁸ Lamming, *The Pleasures of Exile*, p. 102.

⁹ Césaire, *Une Tempête*, p. 87.

an eating practice.¹⁰ It is in this bold ‘cannibal’ attitude that there is the most striking similarity between refigurations of Caliban by other Caribbean intellectuals and Frankétienne’s cannibalization. As will be shown below, cannibalization involves eating and regurgitating words, a process which is consistently characterized in numerous added allusions as both daring and transgressive.

Eating and regurgitating words as cannibalization in Frankétienne is an aesthetic process and, in this respect, it has an even clearer counterpart in the various manifestations of *antropofagia* in Brazilian art since the 1920s.¹¹ Cannibalism is redefined as a positive value by the formative texts of *antropofagia*, contained in the two ‘dentitions’ of the *Revista de Antropofagia*.¹² Already in the 1920s, *antropofagia* is used as a metaphor for the ‘eating’ of dominant European cultural products, which are then absorbed and transformed by the addition of autochthonous Brazilian cultural elements, as a means of constructing a modern Brazilian cultural identity. The most famous example of this is the following line from Oswald de Andrade’s ‘Anthropophagic Manifesto’: ‘Tupi or not tupi, that is the question’.¹³ In this example, Shakespeare is devoured — absorbed and transformed — and Hamlet’s dilemma is recast into new form. ‘To be’ is changed here through irreverent and witty assonance into the phonetically similar ‘tupi’, a clear reference to the Tupinamba Indians of Brazil who were the focus of so many early accounts of

¹⁰ Michel de Montaigne, ‘Des cannibales’, in *Essais*, I (Paris: Imprimerie Nationale, 1998), pp. 339–58. Despite the sensational title of Montaigne’s essay itself, ‘Des Cannibales’, a shift towards discourse can be seen in the way that Montaigne passes over the actual eating of flesh in the course of the essay; there are only two to three pages which deal with this practice. All of this serves to remove much of the association with the eating of human flesh, and as Frank Lestringant puts it: ‘Le lecteur en vient à oublier que la bouche du Cannibale est munie de dents.’ Frank Lestringant, *Le Cannibale, grandeur et décadence* (Paris: Perrin, 1994), p. 180.

¹¹ On these manifestations of *antropofagia* since the 1920s, see Luis Madureira, *Cannibal Modernities: Postcoloniality and the Avant-Garde in Caribbean and Brazilian Literature* (Charlottesville: University of Virginia Press, 2005).

¹² Oswald de Andrade, *Revista de Antropofagia*, Complete Facsimile Edition (São Paulo: Abril, 1975).

¹³ This parodic version of the famous line from Hamlet was supposedly pronounced by Oswald de Andrade when he was propounding his ideas at a dinner during the Modern Art week in São Paulo in February 1922. It also figures in his Anthropophagic Manifesto. Oswald de Andrade, *Anthropophagies* (Paris: Flammarion, 1982), p. 267.

cannibalism. In this way, cannibalism is brought assertively to the fore and re-appropriated as a national emblem. *Antropofagia* is subsequently revisited in the 1950s, 1960s and 1970s by Brazilian Concrete poets Haroldo and Augusto de Campos. They develop the notion of *antropofagia* as an aesthetic practice, notably by expanding on the idea of incorporating and transforming foreign discourses. Their application of *antropofagia* is most apparent in their idea of *transculturation*, a literary practice which involves ‘masticating’ and re-inventing works by the likes of Dante, Goethe, Mallarmé, e.e. cummings, Joyce, the German avant-garde and Ezra Pound in a Brazilian Portuguese rendering. Apart from ‘transculturation’, a whole host of other terms are also used to refer to this practice, such as ‘transcreation’, ‘reinvention’, ‘transtextualization’, ‘reimagination’, ‘translumination’, ‘transparadisation’, ‘transluciferation’, ‘poetic reorchestration’.¹⁴ Here the abundance of the prefixes ‘re-’ and ‘trans-’ identifies this transcultural *antropofagia* as a form of creative rewriting which transforms and revitalizes. As Haroldo de Campos puts it: ‘In Latin America as well as in Europe, writing will increasingly mean rewriting, digesting, masticating.’¹⁵ From its very beginnings in the 1920s, *antropofagia* involves the rewriting of European cultural ‘classics’, of which the ‘Tupi or not Tupi’ is a case in point. Like the Caribbean intellectuals who reclaim the Caliban figure from Shakespeare’s *The Tempest*, the anthropophagists also rewrite Shakespeare in this ‘Tupi or not tupi’ example, but their rewriting is linked aesthetically to cannibalism in a very explicit way. It is particularly the development by the transcultural anthropophagists of the idea of rewriting as an aesthetic process of mastication, digestion and revitalization through their addition of new elements to form a fresh creation which is echoed most strongly by the additions to do with cannibalization in *Les Métamorphoses*.¹⁶ Frankétienne’s cannibalization *qua*

¹⁴ These terms are all noted by Else Vieira. See Vieira, ‘Liberating Calibans’, p. 96.

¹⁵ Quoted in Sérgio Luiz Prado Bellei, ‘Brazilian Anthropophagy Revisited’, in *Cannibalism and the Colonial World*, ed. by Peter Hulme and others (Cambridge: Cambridge University Press, 1998), pp. 87-109 (p. 100).

¹⁶ Other later re-appropriations of *antropofagia* have also reinforced this connection with rewriting by absorbing and transforming the works of the original anthropophagists. Most notably, two works associated with *antropofagia* of the 1920s have been revisited: Mario de Andrade’s novel *Macunaima*

rewriting differs from the allographic rewritings of Caliban and *antropofagia* in one important way, however: while the anthropophagists devour other people's works, Frankétienne's process of cannibalization is autographic — he ingests, adds to, revitalizes and regurgitates his *own* work.

This section moves from the previous chapter's examination of representations of cannibals to concentrate on cannibalism as a reflection of rewriting. The analogy between eating, digesting, regurgitating and the creative rewriting process is summed up very succinctly in the pre-text of *L'Oiseau schizophone* which remains unaltered in *Les Métamorphoses*. At the very beginning of both hypo- and hypertext, we see a poet Philémond Théophile alias Prédilhomme condemned to eat his own book page by page. He is sentenced to solitary confinement with nothing to eat apart from the book because the anonymous dictatorial regime deems it too subversive.

Within the context of *Les Métamorphoses*, this image *en abyme* of a writer eating his book leaf-by-leaf takes on far greater significance because it presents a miniature version of the processes of Frankétienne's rewriting in *Les Métamorphoses*, and of his practice of rewriting his own texts more generally. Rewriting is referred to constantly in what is added to *Les Métamorphoses* as a process of eating and digesting, followed by a regurgitation in a very different form. Frankétienne cannibalizes *L'Oiseau schizophone* in the composition of the hypertext in the same way that the vicarious novelist Philémond Théophile of the pre-text eats and regurgitates his own text. Although the actual pre-text of *L'Oiseau schizophone* is not altered at all when it becomes in turn the pre-text for *Les Métamorphoses*, this

and Oswald de Andrade's play *O Rei da vela. Macunaíma* was turned into a film with the same title by Joaquim Pedro de Andrade, and the rewritten play was staged in 1967. In these rewritings, the focus of the cannibal metaphor shifts to become a critique of capitalism, economic dependency and despotic power. On these and other rewritings in the context of *antropofagia*, see Randal Johnson, 'Tupy or not Tupy: Cannibalism and Nationalism in Contemporary Brazilian Literature and Culture', in *On Modern Latin American Fiction: A Survey*, ed. by John King (New York: Noonday, 1987), pp. 41–59.

image *en abyme* of the emblematic double of the author eating and regurgitating his own work is reinforced greatly by the additions of the hypertext.

Whereas this image of Philémond Théophile eating and regurgitating is presented only once *en bloc* in the pre-text of both *L'Oiseau schizophone* and that of *Les Métamorphoses*, where it remains unaltered, all the added allusions to eating and regurgitation in *Les Métamorphoses* are dispersed throughout the whole length of the eight volumes of the hypertext. In this way, the image of eating and regurgitating the text is brought out into sharp relief by the multiple added references to it, distributed at many different points throughout *Les Métamorphoses*. This more recognizable and extended series of images make it blatantly clear that eating and regurgitating *qua* rewriting simultaneously originates, motivates and unifies the rewriting in *Les Métamorphoses*.

That these images of eating words act as a metaphor for the author's creative process, is clear from an examination of the most prominent additions of *Les Métamorphoses*. Repeatedly, allusions to cannibalism and the body are added and are central to the process of cannibalization at work in the hypertext. Images of *Je* eating the flesh of his text, and bringing it up again abound in the hypertext, for example:

[...] l'écriture dans mon ventre. Le livre est dans ma tête. (*Méts* 3, 5)

Je suce mes ventouses à chaque page de mon livre [...] Mes entrailles où le texte s'assombrit. (*Méts* 3, 67)

[...] l'iconoclaste mange un livre insolite. (*Méts* 6, 5)

Ma gueule d'où je vomis toute la rage de l'ouvrage. (*Méts* 7, 176)

Toute la saveur de l'oeuvre (*Méts* 8, 44)

Je mâche les racines de mes mots épineux. (*Méts* 8, 72)

These descriptions of eating mirror and reinforce the frame of the pre-text and combine with it to mirror in microcosm the processes involved in Frankétienne's rewriting of *Les Métamorphoses* and his practice of rewriting more generally. They emphasize that this is what Frankétienne has done to *L'Oiseau schizophone* in order to form *Les Métamorphoses*: he has eaten his book, chewed it, digested it, and then regurgitated it in a very different form.

A great many of these additions to do with eating the text describe in very literal terms how the text is eaten, digested and ejected by *Je* / the writer figure's body. All the bodily functions of *Je*'s orifices and inner organs are strongly emphasized as the text is depicted in the additions as physically passing downwards through *Je*'s digestive tract, as lying in his guts or bowels, and as being expelled from his body as either excrement or vomit. In this way the materiality of *Je*'s body is writ larger, as one addition self-reflexively puts it: 'J'écris d'urgence mon corps présent, ma bouche fragile' (*Méts* 7, p. 109). This accentuation follows the same lines as the obsessive focus on bodily images added to the representations of stock colonial and post-colonial cannibals, which were analyzed in the last chapter. Like them, *Je*'s mouth, lips, teeth and belly are represented extremely hyperbolically. Exactly the same verbs which bring the bodies of powerful stock colonial and post-colonial figures back down to earth, such as *manger*, *dévor*er, *aval*er, *gober*, *bouffer*, *phagocyter*, *mâcher*, *boire*, *se sôuler*, *lécher*, *sucer*, *cracher*, *vomir*, *dégueuler*, *régurgiter*, *baiser*, *jouir*, *pisser*, *éjaculer* and *déféquer* are also used in the additions of the hypertext to insist repeatedly upon the materiality of *Je* / the dissident writer figure's transgressive bodily functions, such as excretion and sexual intercourse.

That *Je*'s devouring of the text constitutes an act of cannibalism is made clear by the additions, many of which also draw our attention firmly to the materiality of the text's body:

Je mange la graisse épaisse des onomatopées (*Méts* 3, p. 81)

Frénésie vertébrale et frissons dans les reins à l'inflexion du verbe (*Méts* 3, p. 93)

[...] découper la chair tendre, labourer les entrailles (*Méts* 3, p.172)

[...] le levain de l'écriture (*Méts* 4, p. 20)

Le suc des métaphores. Le sel des paradoxes. Un mélange fiel et miel. (*Méts* 4, p. 47)

Le texte en érection. Le verbe jaculatoire. (*Méts* 5, p. 49)

Les excréments du texte démaquillé. (*Méts* 5, p.168)

Nudité vertébrale, l'écriture reste fragile. (*Méts* 5, p. 239)

La chair du verbe. Le sang des mots (*Méts* 6, p. 133)

[...] une oeuvre sanglante (*Méts* 7, p. 175)

[...] le saignement des signes (*Méts* 8, p. 15)

Most explicitly, the text is referred to as being of flesh and blood. The anatomy of the text is also represented in these additions as comprising entrails, vertebrae and bile. Its 'meatiness' is suggested by the references to the 'graisse' of its onomatopoeias and the 'suc' or meat juices of its metaphors. It is also stressed that the text is food by the added descriptions of it and its language as 'sel' and 'miel'. Processes and fluids are also brought out particularly clearly by the allusions to the textual body defecating and standing erect and ejaculating like a phallus.

When Frankétienne adds such references to bread (as implied by 'levain'), the flesh of language and the blood of words, there are obvious analogies with the Christian doctrines of incarnation and transubstantiation, which conceive of the Word being made flesh. Exploiting the complex associations of bread, flesh and blood, numerous additions elsewhere in *Les Métamorphoses* refer even more clearly to the eucharistic symbols and sacraments, for example: 'J'ai rompu le pain dur de la dernière chance'

(*Méts* 3, p. 65); '[...] ma mission chair mystique' (*Méts* 4, p. 162); '[...] une immense hostie' (*Méts* 5, p. 15); 'Faim sublime. Soif suprême' (*Méts* 4, p. 65); '[...] l'hostie consacré' (*Méts* 7, p. 31).

In *From Communion to Cannibalism*, Maggie Kilgour repeatedly makes the point that the act of incorporation in communion, as in cannibalism, permits such total identification between eater and eaten that all barriers between inside and outside, microcosm and macrocosm and, ultimately, those between the individual identities of he who eats and what is eaten collapse and dissolve entirely.¹⁷ Such blurring of identities is depicted in numerous additions of *Les Métamorphoses* which present the merging of the bodies of *Je* and his text to such an extent that they appear to share the same body:

[...] la folie me massacre en plein jour, le corps livré aux ratures et aux griffures de mes rats. Les pages s'envolent. (*Méts* 3, p. 126)

Source encrière de sang quand l'écriture remonte jusqu'au creux du nombril. (*Méts* 4, p. 69)

Violemment, je te baise au vif de l'écriture (*Méts* 4, p. 222)

[...] des syllabes engrossées par mes voyelles sexuelles (*Méts* 5, p. 144)

Sémantique voluptueuse. Jaillissement fulgurant. J'expose mon corps fébrile à la beauté des mots. (*Méts* 5, p. 199)

Beaucoup à insérer entre les failles du sexe (*Méts* 7, p. 111)

L'écriture et mes mains s'entrecroisent à mes lèvres (*Méts* 7, p. 113)

[...] je m'allonge dans l'épaisseur du texte (*Méts* 8, p. 34)

[...] le livre en clair-obscur au milieu de tes jambes (*Méts* 8, p. 58)

¹⁷ See Maggie Kilgour, *From Communion to Cannibalism* (Princeton: Princeton University Press, 1990), pp. 7, 9, 12, 14, 18, 69, 82, 173, 194.

Differences dissolve between the merged bodies of *Je* and his text in these quotations. The first quotation starts by referring to *Je* through the personal pronoun 'me', but then the identity of 'le corps' becomes unclear; 'ratures' seems to evoke the body of the text and the alterations of the rewriting process, while it would be more likely for *Je*'s body to be subjected to scratches. Another allusion to *Je* is then invoked in the same quotation through the possessive 'mes', but is then replaced in quick succession by a further image of the book with its flying pages. This has the effect of merging the identities of the body and the book to such an extent that 'ratures' and 'griffures' could apply to both of them. Even more explicit images of the bodies of *Je* and his text coming together and intertwining in quotations above clearly link the substances of blood and ink, and the bodies of *Je* and his text. The body of the writing is even depicted as being inside *Je*'s body, joining with his navel, as if *Je* were pregnant with his own text. From these additions, it is no longer possible to say where *Je*'s body ends and that of the text begins; *Je*'s physical body merges with and turns into the textual body of his work.

As his own creation, the text could already be seen as a part of the writer's body, but their two bodies are merged even more completely when he reincorporates the text back into his own flesh as part of the rewriting process. In precisely the same way as Philémond Théophile, *alias* Prédilhomme, who is locked in a room with nothing to eat but his own text, these further images added throughout the hypertext of a self-involved and self-obsessed writer eating his own words indicate that he is solipsistically turning back on himself as he rewrites.

Like the ouroboros — the snake biting its own tail — Frankétienne swallows himself: the eating of the text, which is so inscribed and merged with the writer's own body, as we have seen, is ultimately depicted in *Les Métamorphoses* as the

writer eating his own body.¹⁸ It is this autophagy which is brought to the fore by many of the hypertextual additions to do with eating the flesh of the text. This is also underlined by the many reflexive verbs and possessive pronouns used in depictions of *Je* / the writer figure eating, for example:

J'avale mes dissonances, mes décibels et mes aiguilles cacophoniques. Je digère ma syntaxe et mes anguilles bizarres. (*Méts* 2, p. 59)

[...] je retravaille mon corps. (*Méts* 3, p. 154)

je m'ange d'un envol pur (*Méts* 4, p. 161)

Je me mange pur et dur en mon divin supplice. Cannibale de moi-même. Suicidaire dissident. (*Méts* 5, p. 193)

[...] je grignote mes canyons intérieurs (*Méts* 6, p. 157)

Avaler toutes les laves et les stigmates de mon volcan. (*Méts* 6, p. 164)

Le chef-d'oeuvre arraché de mes tripes en bouleverse. (*Méts* 8, p. 46)

Here the reflexive rhetoric of self-cannibalism presents the writer as feeding upon himself. This self-consuming solipsism and narcissism recalls examples of self-cannibalism from the principal intertext of Frankétienne's hypertext, Ovid's *Metamorphoses*, where the most obvious parallel is that of Erysichton's self-cannibalism in Book 8. He is punished with an appetite that grows as he eats and, finally, once he has exhausted all other sources of nourishment, he has to 'bite and gnaw at his own limbs, and [feed] his body by eating it away.'¹⁹ Other pertinent forms in Ovid's *Metamorphoses* of eating one's own flesh and blood in a more filial sense are Tereus's unwitting devouring of his own son in Book 6 and, in Book 8, Meleager's mother feeding the fire 'with my own flesh'.²⁰

¹⁸ As Kilgour observes, the ouroboros is a figure which connects with images of self-cannibalism as advanced reflexivity. See *ibid.*, pp. 192–94, 208 and 211.

¹⁹ Ovid, *Metamorphoses*, trans. by Mary M. Innes (London: Penguin, 1955), p. 202.

²⁰ Quoted in Kilgour, *From Communion to Cannibalism*, p. 35.

In Frankétienne's *Les Métamorphoses*, as in the last addition from it quoted above, the text is often referred to as gestating in his stomach as if it were a womb which he will then tear out in the process of rewriting, as Tereus does to try to retrieve his son. As with the added images of the writer eating his text in Frankétienne's *Les Métamorphoses*, these examples of self-cannibalism in Ovid's *Metamorphoses* portray characters literally consuming themselves until all differences dissolve in the belly with eater and eaten becoming identified. This is precisely also how the writer's autophagy through the eating of his own text in *Les Métamorphoses* leads to a completely symbiotic relationship between writer and text.

The peculiar combination of the introverted poet who swallows his own book while simultaneously seeking to guide his readers has obvious resonances of John's eating of the little book of Revelation. The book makes John's belly bitter (see Revelation 10. 9), but he then has the power to prophesy to all people: 'Thou must prophesy again before many peoples, and nations, and tongues, and kings' (ibid. 11). Already the image of eating the book in the pre-text of *L'Oiseau schizophone* is reminiscent of St John, but the multiple added reflexions in *Les Métamorphoses*, which also refer to a writer eating, chewing and regurgitating his book reinforce the parallel with St John's swallowing of the book. The sheer number of references to the book lying in the belly includes numerous allusions like 'L'écriture dans mon ventre' (*Méts* 3, p. 5) and 'paroles ventrales' (*Méts* 3, p. 179), as well as numerous descriptions of the book's bitter taste. His reconsideration of the text as he chews over it during the process of rewriting is qualified many times by a plethora of words denoting bitterness, for example 'Rumination d'amertume' (*Méts* 6, p. 31). Also like St John, many of the hypertextual additions make it clear that the writer with the book in his belly has the power to prophesy to all people. It is significant that Philémond Théophile, whose character is conflated with that of *Je* / the writer figure, has the

pseudonym of 'Prédilhomme' with the resonance 'prédire'.²¹ Repeatedly, the writer is described in the additions as a 'prophète', and is also linked many times to the powers of 'prophétie', 'rêves prophétiques', 'voyance', 'oracle' and 'révélation'. He is frequently depicted as being 'au fond de la prophétie' or 'au bout de la voyance', which mirrors once more the writer's retreat right back inside his own work, but, concomitantly, he focuses more on the reader and addresses him more explicitly than in the hypotext. Thus, the similarity of Frankétienne's rewriting with prophecy lies not only in the importance of digestion, but also in what this eating/being eaten enables him to do, namely to convey a message more clearly to the people. To enable this clarification, a process of deciphering the impenetrable hypotext is clearly at work throughout the additions of *Les Métamorphoses*. It is in this way that the reader is encouraged to follow the writer's example and, in Rabelaisian fashion, to swallow the text in his turn.

Clarification

Whereas cannibalization operates as a guiding principle, which emerges from the sheer number of references to it, clarification is the most visible of Frankétienne's processes of rewriting at work in *Les Métamorphoses*. It is one of three processes (recapitulation and hyperbolization will be analyzed in subsequent sections) whose importance can be identified through comparison and textual analysis. To approach the process of clarification at work throughout *Les Métamorphoses*, it is first necessary to consider the centrality of the notion of 'opacity' to Frankétienne's work in general, and to *L'Oiseau schizophone* in particular. Following this foregrounding of opacity in *L'Oiseau schizophone*, I move on to consider why, and finally, how Frankétienne clarifies *L'Oiseau schizophone* in *Les Métamorphoses*.

²¹ Jonah, who is ingested and thereby compelled to convey a message, also echoes Frankétienne's technique and is another reference to a biblical prophet. An explicit allusion to Jonah is made on the back cover of the Haitian edition of *L'Oiseau schizophone*, 1993 and also in one of the additions of *Les Métamorphoses*: 'Le crâne de Saint-Jonas' (*Méts* 1, p. 11).

Commonly thought of as one of the most opaque of all Francophone Caribbean writers, Frankétienne's work in general resists facile interpretation, and almost all of the main studies of his oeuvre to date have included statements about its challenging density and impenetrability.²² In several interviews, Frankétienne has spoken at length of how he has often been accused of obscurantism and hermeticism. Frankétienne himself sets up an opposition between transparency and opacity, frequently employing the words 'opaque' and 'opacité' throughout many of his literary texts and in interviews to liken his style of opaque writing to subversive strategies of marronnage.²³

In this, there is obviously a parallel with Édouard Glissant, for whom *opacité* is one of the main concepts to which he returns many times in both his theoretical and fictional work. This notion of *opacité* is particularly borne out in Frankétienne's most impenetrable texts to date, *Ultravocal* and *L'Oiseau schizophone*. The aspect of Glissant's notion of *opacité* which is most relevant to Frankétienne is *opacité* as the right not to be understood as a form of resistance. For Frankétienne, opacity is also generally of positive value, and is nowhere more apparent than in the language of *L'Oiseau schizophone*. Compared to Glissant, Frankétienne's literary texts are written in a language which is less recognizably French, where Creole and French combine in a veritable frenzy of neologistic activity, which goes even further than the creative infiltrations of Creole into the French texts by the likes of Glissant, Chamoiseau and Confiant. Frankétienne describes the way in which Creole

²² See in particular Bernard, *Rêve et littérature romanesque en Haïti*, pp. 248–63; Ferdinand, 'Doctrines littéraires et climats politiques sous les Duvalier', pp. 210–11; Jonassaint, 'D'un exemplaire créateur souterrain', p. 277; Lucas 'Frankétienne, l'écriture de la possession', p. 51.

²³ Frankétienne refers to 'marronnage' as a literary strategy in an interview with Jean Jonassaint. See Jonassaint, 'D'un exemplaire créateur souterrain', pp. 267, 269. This term 'marronnage' picks up on the notion of resistance of the 'marrons' or maroons — runaway slaves from the Plantation. Frankétienne's use of 'marronnage' as a literary strategy in the context of opacity is very similar to that of Édouard Glissant. See Suzanne Crosta, *Le Marronnage créateur: dynamique textuelle chez Édouard Glissant* (Sainte-Foy, Québec: Grelca, 1991).

impinges on his textual production in French as ‘ronfles’ of Creole.²⁴ As a result of this infusion, which is carried to its furthest point in *L'Oiseau schizophone*, many Creole words are evoked in the French text. Creole and French consistently combine in almost every word of *L'Oiseau schizophone*, creating a general kind of opacity, which runs throughout the whole of the text. *L'Oiseau schizophone* also boasts a profusion of neologisms, including startling combinations in portmanteau words, which appear far removed from both standard French and standard Creole.

In the specific context of writing in Haiti under the dictatorships of François and Jean-Claude Duvalier, Philippe Bernard notes that the ‘brouillage’, which contaminates the very structure of Frankétienne’s language, is a ‘prudente parade individuelle aux surveillances policières en pays dictatorial.’²⁵ Likewise, Joseph Ferdinand, in his study of all the literary movements under the Duvaliers, of which Frankétienne’s *spiralisme* emerges as the most prominent and enduring, employs the same term as Frankétienne when he observes that ‘une esthétique de marronage’ was ‘essentielle dans le contexte politique de l’époque’.²⁶ In the same article, Ferdinand notes that ‘L’accessibilité des ouvrages de Frankétienne se fait de plus en plus ardue’, citing the voluminous *L'Oiseau schizophone* as a prime example of this inaccessibility.²⁷

But *L'Oiseau schizophone*, Frankétienne’s most opaque text, was not written during the Duvalier years. According to the dates which we find at the end of the text, it was written in the seven years (August 1986–April 1993) which immediately followed the downfall of Jean-Claude Duvalier in February 1986.²⁸ Describing his strategies of marronage, Frankétienne has made clear that he maintains a highly

²⁴ Douglas, Unpublished Interview with Frankétienne.

²⁵ Bernard, *Rêve et littérature romanesque en Haïti*, p. 266.

²⁶ Ferdinand, ‘Doctrines littéraires et climats politiques sous les Duvalier’, p. 193.

²⁷ Ibid., pp. 210–11.

²⁸ *L'Oiseau schizophone*, p. 812.

opaque style even after the departure of Jean-Claude Duvalier.²⁹ In other words, opaque marronnage continues in his work as an aesthetic choice even before and especially after the immediate threat on writers of political repression is reduced. Frankétienne is thus a writer who proclaims his strategy of marronnage and who frequently refers to the opacity of his own works. He has also expressed many times his intense dislike of transparency, which he equates with ‘Macdonaldsesque’ bestsellers, which can be swallowed easily, requiring little or no effort on the part of the reader.³⁰ Frankétienne combines in this way the visual metaphor of opacity/transparency with his ubiquitous metaphor of digestion.³¹

Why is it then that such an ardent advocate of opacity should choose to clarify *L’Oiseau schizophone* in *Les Métamorphoses*? Frankétienne himself has declared that he consciously rendered *Les Métamorphoses* more transparent in a bid to encourage those readers who were put off by the opacity of *L’Oiseau schizophone*:

J’ai rencontré des gens [en 1995] qui m’ont dit: “Écoute, tu nous a donné très peu de chance, c’est difficile.” Et quand j’ai constaté qu’il y avait de plus en plus de gens à me dire cela — mais, ce n’est pas une concession que j’ai faite, hein! — j’ai senti moi-même la nécessité de diluer *L’Oiseau schizophone* [...] *Les Métamorphoses* ont pris naissance de ce souci de donner une chance à certains lecteurs, incapables de gérer 800 pages, d’ingurgiter ces 800 pages de la même manière que Prédilhomme doit avaler son propre livre, manger son propre livre dans *L’Oiseau schizophone*. C’est difficile pour eux parce que c’est une brique de 800 pages avec format 8½ par 11, un format qui m’intéresse depuis longtemps.³²

Here Frankétienne once again links transparency with the notion of eating the text, explicitly referring to *Les Métamorphoses* in terms of it being made easier for the reader to follow Prédilhomme and Frankétienne in their swallowing than the less

²⁹ Jonassaint, ‘D’un exemplaire créateur souterrain’, p. 269.

³⁰ Douglas, Unpublished Interview with Frankétienne.

³¹ Celia Britton has argued that opacity/transparence is a visual metaphor, and that it is one which is frequently combined with gustatory/digestive metaphors to represent Caribbean literature as a kind of food. See Britton, ‘Eating their Words’, pp. 19–21.

³² Douglas, Unpublished Interview with Frankétienne.

digestible *L'Oiseau schizophone*. From this it is clear that Frankétienne's preoccupation with his reader's difficulties in the reception of *L'Oiseau schizophone* prompts him to clarify and to guide the reader through *Les Métamorphoses*.

Another motivation for clarifying *L'Oiseau schizophone* in the hypertext could be the tangential tendency which, as Frankétienne himself has indicated, often takes his work in new directions. This tendency is the need for recovery and renewal of his forces after periods of intense creative production following the writing of a major work like *Ultravocal* in 1972. For example, he has described his turn to painting after the publication of *Ultravocal* as a necessary change of direction in order to charge his energies, reorient himself, and continue to create.³³ Frankétienne has also made clear that his reasons for rewriting *Dézafi* in *Les Affres* stem from the same fundamental need for 'recyclage' and 'ressourcement', which requires him to change medium and direction.³⁴

This tendency can be extrapolated to elucidate why he decides to rewrite *L'Oiseau schizophone* and, more precisely, why he decides to change tack by making the opaque hypotext more transparent. Following the publication of *L'Oiseau schizophone* which took him seven years to write, he conceivably entered another of these hollow periods of 'essoufflement' for which the remedy is, in this case, to go backwards to that work in order to rework it. This step backwards permits the writer to revitalize himself and his text sufficiently to then create a new work from an old one. Thus this earlier tendency, which Frankétienne outlines in the 1987 interview, also applies to his subsequent rewriting of *L'Oiseau schizophone* in *Les Métamorphoses*. Likewise, the process of clarification can be seen as part of the other interconnected trend identified here, which is the necessity Frankétienne feels at certain key points in his oeuvre to reach out more urgently to his readers and to

³³ Jonassaint, 'D'un exemplaire créateur souterrain', pp. 271–72.

³⁴ Ibid., pp. 276–77.

renew himself and his own work by taking a step backwards in order to be able to move forwards again.

Having considered why Frankétienne seeks to clarify *L'Oiseau schizophone*, I examine, in the remainder of this section on clarification, the ways in which the hypertext is made more transparent than its opaque hypotext. In the last chapter on the representations of cannibals, I have already argued that *Les Métamorphoses* elucidates the key theme of cannibalism by replacing many of the anonymous character markers 'il' and 'elle' with character names, thus making the hypertext easier to follow. I now want to go beyond these specific examples of clarification to consider more generally how *L'Oiseau schizophone* as a whole can be conceived as undergoing a process of clarification in the eight volumes of *Les Métamorphoses*.

The process of clarification at work throughout the hypertext is evident in the most conspicuous transformation between hypo- and hypertext: the format has been completely altered. With *L'Oiseau schizophone*, Frankétienne first introduced visual images into his literary texts, as well as forming montages of fragmented newspaper headlines of very different font sizes and types. Among the visual images of *L'Oiseau schizophone*, it is possible to identify several series. These include: the recurring images of phalluses, misshapen heads, birds in flight, copulating bodies, merged bodies and crowd scenes. As for the headlines laid out in multiple directions — horizontally, vertically, diagonally — these are taken from newspapers, dating from the time Frankétienne was composing *L'Oiseau schizophone*, 1986–93. Other examples from *L'Oiseau schizophone* of fragments from other texts include several longer excerpts which are juxtaposed with the newspaper headlines, and which are also presented in a diverse range of font types and sizes. These appear to come from a wide variety of texts, including scientific texts;³⁵ sex manuals;³⁶ statistical texts to

³⁵ *L'Oiseau schizophone*, p. 35.

³⁶ *Ibid.*, pp. 219, 227, 235, 241, 245, 255, 282, 357, 485.

do with HIV/AIDS;³⁷ longer reports from newstext;³⁸ texts detailing horrific acts of violent repression, including torture, rape and murder;³⁹ and an extract to do with the terrible degradation of the urban environment overrun with rubbish.⁴⁰

In *Les Métamorphoses*, all of these visual details have been degraphicized and their format bears more resemblance to Frankétienne's texts prior to *L'Oiseau schizophone* where Spirals of text in the same font size appears in three different font types: roman, bold and italic. In addition, the hypertext also loses *L'Oiseau schizophone*'s poster-like dimensions to form texts of smaller proportions, which in this respect are also closer in appearance to Frankétienne's earlier texts, such as *Mûr à crever* (1968), *Ultravocal* (1972), *Dézaî* (1975), *Les Affres d'un défi* (1978), and *Fleurs d'insomnie* (1986). Although visual images are no longer incorporated anywhere in the body of the text, images very similar in type to those inside *L'Oiseau schizophone* and also drawn, like them, in Indian ink form the frontispieces of the eight volumes of the hypertext. Of these eight visual images facing the title pages of the volumes of *Les Métamorphoses*, three have been taken directly from images within *L'Oiseau schizophone*, for example, the front cover of *Méts 7* uses the same image as p. 604 of the hypotext; the image facing *Méts 2* comes from p. 655 of *L'Oiseau schizophone*; while *Méts 3* takes the image on p. 692 as its cover illustration.

Although the illustrations facing *Méts 1*, 5, 6 and 8 are not images taken directly from *L'Oiseau schizophone*, they resemble images from the hypotext and are further examples of some of the main series of visual images in *L'Oiseau schizophone*, for example, the image on the front cover of *Méts 1* clearly continues the bird sequence

³⁷ Ibid., pp. 424, 461.

³⁸ Ibid., pp. 420, 587.

³⁹ Ibid., pp. 520, 525, 532, 533, 534, 550 and 552.

⁴⁰ Ibid., p. 713. It is, however, impossible to be sure whether these examples come from any genuine text, or whether they were in fact penned by the author himself, for instance, one particularly strange example among these longer excerpts which outlines the best way to commit a murder (p.508) is unlikely to have been found in any newspaper.

in the hypotext. Of all *L'Oiseau schizophone*'s images of birds, the image on the front cover of *Méts* 1 most resembles the bird which appears on p. 165 of the hypotext, but it points in a different direction and contains different detail. Similarly, the head fronting *Méts* 8 bears a strong resemblance to the series of heads which are found throughout *L'Oiseau schizophone*. Like the heads of the hypotext, this misshapen head comprises two very large eyes set together with different sorts of shading, giving us the impression of looking inside the head to its internal organs. It is most like the head on p. 358 of the hypotext, which also depicts the mouth of a head spewing forth a substance. In this way, the illustrations on the front covers of *Les Métamorphoses* continue the predominant visual series of images from the hypotext.

On the cover of *Méts* 4, another image from *L'Oiseau schizophone* (p. 774) is reproduced but some important changes have been made (see appendix, pp. 15–16). The hypotextual image depicts the figures of a man and a woman huddled close together with a strange upside-down eye and nose on a face in the bottom right-hand corner, suggesting a third figure. This image is then transformed on the cover of *Méts* 4 by the addition of many more eyes, noses and mouths, which have been drawn on top of the contours of the original huddled bodies. Thus, the added drawing turns the representation of three figures into a strange agglomeration of heads and bodies, evoking an even more tightly knit group of people, represented as if fearing a malevolent outside force. This is a prime example of one of Frankétienne's tendencies in his visual art, noted by Jean Jonassaint, namely that Frankétienne often returns to his paintings after varying periods of time to add new details to them.⁴¹ From this example, we see that Frankétienne's tendency of revising his previous works by adding substantially to what is already there goes

⁴¹ See Jonassaint, 'Beyond Painting or Writing', pp. 148–49, 150–52. Jonassaint points in this article to the importance of serialization, multiples and copy-art which are conspicuous in Frankétienne's visual art, and notes that Frankétienne often returns to his paintings after varying periods of time to add new details to them.

beyond his writing and clearly also pertains to similar revisions in his visual art through the addition of new details to an image. Just as the written text of *L'Oiseau schizophone* forms the hypotext to which *Les Métamorphoses* adds greatly, so too does the visual image on p. 774 of the hypotext serve as a sort of visual hypotext for new additions on the cover of *Méts* 4. Although this is the only example of an actual reworked image in *Les Métamorphoses*, a similar tendency can be detected in the way certain images in *L'Oiseau schizophone* also act, to a certain extent, as a visual hypotext or pre-text for new additions in *Les Métamorphoses*. To examine this tendency, and to consider in which ways this transformation of format can be understood as clarifying the opaque hypotext, three of *L'Oiseau schizophone*'s typically poster-like pages will now be compared with the corresponding pages of *Les Métamorphoses*.

When rewriting *L'Oiseau schizophone* to form *Les Métamorphoses*, Frankétienne, as has been noted, does away with all the visual images. It is in the place where these images and headlines were once positioned in *L'Oiseau schizophone* that Frankétienne makes most of his hypertextual additions. When he comes to one of the visual images of *L'Oiseau schizophone* in his rewriting of it, he tends to do one of three things: he picks up on isolated elements of the image on the corresponding page of the hypertext which he transforms into verbal terms; he makes verbal additions which bear no obvious relation to the particular hypotextual image they replace; or, more infrequently, he adds nothing at all in place of the hypotextual image, and the text which comes immediately before and after that image in *L'Oiseau schizophone* is joined together seamlessly in *Les Métamorphoses*.

As an example of the first type of transformation, whereby elements of certain visual images are transposed verbally in the hypertext, I compare here the image and fragmented headlines on p. 386 with the corresponding page of the hypertext, *Méts* 4, p. 201 (see appendix, pp. 17–18). First, I shall briefly consider this particular page of

the hypotext on its own terms before moving on to an examination of how the visual image and scattered words are transformed by the text which is added in their place in the hypertext.

Of the many images in *L'Oiseau schizophone*, the image on p. 386 is one of the largest and most striking. Fairly unusually for *L'Oiseau schizophone*, the association between this image and the scattered words above it is clear. In particular, the word 'PHALLOCRATE' corresponds obviously to the strange robot-like figure depicted in the image, from whose body seven phalluses protrude.

When this poster-like page is compared with the equivalent page of *Les Métamorphoses*, the first conspicuous transformation is that '**La gloire du**' in bold, very large font in the hypotext and 'PHALLOCRATE' in smaller normal-sized font in upper case have been joined together seamlessly in the same normal font size, lower case and bold italic typeface. These words '*La gloire du phallocrate*' have also been reworked with additions into a conventional sentence with an initial capital letter, the rest in lower case, and a final full stop. These changes illustrate one of the main principles governing the rewriting throughout *Les Métamorphoses*, namely that all of the fragmented headlines of the hypotext are worked into normal sentences in the hypertext through additions and textual punctuation marks. Such changes to the format contribute to the process of clarification at work in the hypertext, because the more conventional order of syntax and punctuation helps to clarify meaning by joining these words together in a linear sequence. Although many ambiguities remain in the hypertext, *Les Métamorphoses* can be thought of as clearer because it is as if a path has been cut through the text, allowing us to read it in a more conventional way than *L'Oiseau schizophone*. In the hypotext, the juxtaposition of fragments of different headlines, the multidirectional spatialization of the lay-out, and the lack of punctuation in these fragments pull each page of the hypotext in different directions, allowing it to expand into new readings, encouraging the reader

to form his own connections between all of these different elements. Because of its fragmented headlines and visual images *L'Oiseau schizophone* mobilizes the reader's visual resources to a far greater extent than in *Les Métamorphoses*, requiring him/her to *see* the page as well as to read it. The degraphicized hypertext, on the other hand, has a more conventional lay-out and can be read normally from left to right in a one-dimensional linear sequence. In these respects, *Les Métamorphoses* constitutes a considerable step backwards from *L'Oiseau schizophone* because of the dilution of the more radical, subversive format of the hypotext, but these changes make the hypertext less daunting and easier to read.

The image on p. 386 of *L'Oiseau schizophone* has thus been removed from the corresponding page of *Les Métamorphoses*, but to what extent do the verbal additions base themselves on, or refer to, the visual image which they replace? Two added words 'canons pénis' correspond most clearly to the image on p. 386 where the seven phalluses pointing in all directions resemble heavy guns. Here the image is summed up very briefly in verbal terms by drawing on one of the prominent pictorial elements, in this case the phalluses.

This summing up of selected elements in the image in a few words is one of the main ways in which the hypertext tends to transform the hypotextual images. Three other clear examples of this tendency include the added tongue-in-cheek exclamation 'Gloire au pénis volant non identifié!' (*Méts* 4, p. 227), which encapsulates verbally the most dominant elements of the corresponding visual image: an extremely long erect phallus from which strange wings formed of hair appear to emanate, while non identifié sums up well the bizarre appearance of this monstrous flying/hairy phallus; secondly, the crucified face depicted on p. 488 of the hypotext is briefly rendered in the hypertext (*Méts* 5, p. 220) by the added references to 'Le corps recruciifié' and 'La tension cardinale en ses quatre horizons', while the idea of crucifixion is further reinforced by the addition of 'supplice d'écartèlement'; and thirdly, a hypotextual

image (p. 785) depicting two female figures whose frontal bodies are conjoined is captured by the hypertext's references to 'le duel des siamoises', as well as 'l'une' and 'l'autre' (*Méts* 8, p. 161).

In the case of these three succinct verbal encapsulations of elements of the corresponding visual images from *L'Oiseau schizophone*, there are a great many elements of the image which are left out entirely. In all of these examples, a great deal is added verbally which has nothing at all to do with the visual image, or which connects the select pictorial elements with new associations completely outside the sphere of the hypotextual image. Also, in every case the verbal language is fundamentally different to the visual language. Having referred briefly to these three further examples to substantiate my identification of a tendency in the way verbal additions treat the corresponding visual image, I shall now return to my specific comparison of how p. 386 is transformed on *Méts* 4, p. 201 in order to ascertain the different ways in which what is added verbally gives new emphasis to, supplements, and diverges from the visual image they replace. Tendencies which I identify here are also applicable to my three other examples and more widely to *Les Métamorphoses* as a whole wherever the verbal additions enlarge upon the semantic sphere of the visual images and fragmented headlines of the hypotext.

When words pick up on certain elements of a visual image, this very process of identifying and naming directs attention to those parts of the non-verbal image which can best be captured using words. Hans Lund in *Text as Picture* describes this process in texts which transform pictures as 'semantically focusing' and 'semantically expanding' elements of the image.⁴² 'Canons pénis' encapsulates one dominant element of the image and this very process of naming deciphers this element and brings it to the fore. This semantic focusing on the phalluses is then further reinforced by the addition of 'mon sexe' and 'queues joyeuses' and here we

⁴² See Hans Lund, *Text as Picture* (Lampeter: Edwin Mellen Press, 1992), pp. 35–36.

see again the trend of the phallus becoming one of the main leitmotifs in the additions of *Les Métamorphoses*. As well as drawing attention to the phalluses, these added references add new details which have no equivalent in the visual image, for example 'mon sexe' is a further example of the hypertext's greater focus on *Je*'s body and its functions, while the description of the 'queues' as 'joyeuses' expresses an emotion not apparent anywhere in the hypotextual image. Certain single words pick up more obliquely on elements of the visual image. For example, 'la mémoire des trous' could refer to the mollusc-shaped holes on both flanks of the phallocrat, as this is how Frankétienne usually represents vaginas in the visual images of *L'Oiseau schizophone* and beyond. Even more obliquely, the allusions in the verbal additions to 'entrailles' and 'viscères' might, at a push, evoke the phallocrat's insides which are marked out in the visual image by different types of shading and a tangle of black tube-like forms.

Apart from the degraphicization of the visual image and the normalization of the fragmented headlines, the most obvious way in which *Les Métamorphoses* transforms the corresponding page of *L'Oiseau schizophone* is by making abundant verbal additions. The number of words on p. 386 of the hypotext is 39 compared to the hypertext's 156 words. These verbal additions of *Les Métamorphoses* do semantically focus some isolated elements of the visual image to a certain extent, but these elements are then supplemented greatly by addition of new details from outside the sphere of the visual image. Some of the additions verbally mobilize the reader's visual senses to visualize a mental picture in his mind's eye but, unlike the visual image, the verbal additions also involve all the senses other than sight as well. Hearing is evoked by the following words, 'résonne', 'tambour', 'une ruche musicale', 'sifflements', and also through the use of the phonetic pattern in 'Tel un immense radeau magique, un beau cadeau divin, un bateau de lumière', where the repetition of the almost rhyming assonances in the endings of these words promotes a more sensual, erotic impression in this description of *Je*'s sex than in the brutal

hypotextual visual image of the phallocrat. Another sense not conveyed by the visual image but invoked by what is added verbally is the sense of taste, which is communicated by the adjective 'gourmande', while the added reference to 'miel' coating the 'canons pénis' links sexual organs with a foodstuff once again, a tendency among the hypertextual additions already noted in the last chapter. This description of the 'canons pénis' as being 'enduits' with honey also appeals to the senses of touch and taste as the reader imagines the texture of this coating.

Some juxtapositions in these additions create startling associations, such as the 'sifflements des queues joyeuses' and 'Immense image gourmande', which surprise the reader because a 'queue' would not be expected to make a noise, nor are images normally described as greedy. Adjectives abound in this passage and elsewhere in the additions of *Les Métamorphoses*. In particular 'extravagante' and 'baroque' go some way to recreating in words the exuberant character of the visual image, but verbal means *describing* these characteristics lose the graphic impact of a visual image which *is* at once recognisably baroque and extravagant.

One potentially unsettling feature of many of Frankétienne's visual images is that they are usually fairly abstract; Frankétienne himself characterizes his visual art as 'mi-abstrait mi-figuratif'.⁴³ The visual image of the phallocrat on p. 386 of the hypotext is one of the least abstract on this scale ranging from abstract to figurative in *L'Oiseau schizophone*. We have seen that, in many ways, the degraphicization renders the hypertext less daunting visually for the reader, while naming and describing using verbal means in combination with other additions, which do not relate to the image, have the effect of semantically focusing and expanding; guiding the reader to key elements, and making the hypertext as a whole clearer to follow.

⁴³ Douglas, Unpublished Interview with Frankétienne.

This process of clarification at work in the rewriting does not, however, produce a completely transparent hypertext devoid of all complexity; far from it. Much of what is added verbally throughout *Les Métamorphoses* is couched in abstract and poetic language, which creates multiple associations and oneiric, sensuous impressions in the reader's mind. Abstraction is self-reflexively referred to on *Méts* 4, p. 201 by the reference to 'déchets métaphysiques', and the additions in every sentence on this page are marked by such abstract qualities, for example 'Poteaux panneaux pylônes. Repères aléatoires encombrant le voyage des roues épileptiques et d'ailes tuberculeuses'. Connections between these juxtaposed words are indeed 'aléatoires'; they are not related to the visual image, nor to the neighbouring sentence, nor even from one word to the next.

A second tendency in the way *Les Métamorphoses* does away with *L'Oiseau schizophone*'s visual images again involves Frankétienne inserting many additions in place of the images; but here, what he adds verbally bears no obvious relation to the particular hypotextual image it replaces. In such cases, what is added tends to replace a visual image which is towards the more abstract end of Frankétienne's 'mi-abstrait mi-figuratif' scale, and the verbal additions in their turn tend to be even more abstract in nature than is the case for those of the first type of transformation.

To give an example of this second tendency, I am going to compare p. 82 of *L'Oiseau schizophone* with the corresponding pages of the hypertext, *Méts* 1, pp. 154–55 (see appendix, pp. 19–20). The visual image which we find on that page of the hypertext is one of the most abstract of all *L'Oiseau schizophone*'s images and it is extremely difficult to recognize any elements of this image and to capture them in words. It appears to be formed of a number of sinuous lines, some of which are lined with feathers. There are areas of dotted shading and a few mysterious nodules, four of which are reminiscent of the way in which Frankétienne often represents eyes, while the larger one resembles more his depictions of Spirals and vaginas elsewhere

in his visual art. Taking the place of this visual image in the hypertext are the additions: '[...] je trébuche contre le temps. Clandestinement destin et déchirure fatale, la gorge trouée de cris. Du redire anonyme à l'inédit des lèvres, la distance plus intense dans l'impossiblement vivre.' These verbal additions have nothing to do with the visual image they replace, but they share some of the image's impenetrability and it is also difficult to pin down their sense with any certainty. Thus, Frankétienne adopts some of the abstraction from the visual image for the words which replace it in the hypertext, but he takes the verbal additions in a new direction.

Where we find this second tendency of verbal additions, diverging even more fully from the corresponding visual image than is the case for the first type of transformation, what is added tends to be extremely oneiric, with the prominent self-reflexive *Je* figure turning back within himself, and focusing on his own dreams, reveries, visions, fantasies, and hallucinations. This can be seen on p. 155 of *Méts* 1 from the way random connections between words create indefinite impressions, and this is also the case for many of the other examples of this tendency, where the repeated addition of words like 'visions', 'visionnaire', 'imaginaire', 'imagination', 'utopies', 'chimères', 'rêves', and 'songes' heightens the oneiric impression.⁴⁴

Having identified this second tendency of what verbal additions do instead of *L'Oiseau schizophone*'s visual images, I now want to consider more generally how else p. 82 of the hypotext is transformed on the corresponding pages of *Les Métamorphoses* (*Méts* 2, pp. 154–55) because we also find exemplified here some other typical changes which Frankétienne makes more generally to the hypotext throughout *Les Métamorphoses* as a whole. Approximately two-thirds of p. 82 of *L'Oiseau schizophone* consists of spatialized fragments, most of which begin with

⁴⁴ See the examples of this second tendency: *O.S.* p.118 – *Méts* 2, p.39, *O.S.* p.190 – *Méts* 2, p.169, *O.S.* p.527 – *Méts* 6, pp.58–59, *O.S.* p.572 – *Méts* 6, pp.157–58, *O.S.* p.774 – *Méts* 8, p.143, *O.S.* p.796 – *Méts* 8, p.178.

the word 'ville', and are followed by a negative adjective or other description. Between these fragmented descriptions of the city, there is only a space, and they are not linked by any punctuation. On the corresponding page of the hypertext, Frankétienne does something which he frequently does to original sequences in *L'Oiseau schizophone*, he continues this chain by adding 'Ville bidonville à vie. Ville' and 'Ville de boucherie macabre enlisée dans la loucherie perfide', which reinforces the negative portrayal of the city still further.

A process of normalization of the graphic details of the hypotext is again clearly at work here. On p. 154 of *Méts* 1, the spaces between these fragments have been removed and replaced by full stops. Punctuation added in this manner forms a series of extremely short sentences, which are hardly conventional because they contain no verbs, and display a marked nominal excess (a tendency of Frankétienne's which will be discussed later in this chapter in the section on hyperbolization). But, this formation of sentences through the addition of punctuation does make the sequence easier to follow in a linear fashion. It is this same process of normalization which is again found in the way the hypertext reworks the fragmented headlines 'Embargo' and 'Où que j'aïlle' into more standard linear font types and sizes. This process, already noted in relation to the transformation of fragmented headlines from p. 386 of the hypotext to *Méts* 4, p. 201, similarly holds true for the way in which all of the fragmented headlines, which are scattered over almost every page of *L'Oiseau schizophone*, are treated in the hypertext. These fragments are changed into uniform font size and type, and reworked into sentences where they are supplemented by additions which expand on them to add new meanings. In the case of the sentence formed from 'Embargo', 'Dans la cuisine de l'embargo', the new detail portrays the embargo in terms of food/cannibalism, a characteristic way in which Frankétienne depicts embargoes against Haiti in what is added throughout the hypertext as a whole, as noted in the last chapter. It is in these places — where visual images and fragmented headlines were once positioned, and also between pages and fragments

of text — that Frankétienne tends to make most of the additions analyzed here and in other chapters.

Exceptions to this general rule form the third tendency of what Frankétienne does in *Les Métamorphoses* instead of the visual images. This third tendency is where a visual image of *L'Oiseau schizophone* is passed straight over on the corresponding page of *Les Métamorphoses*, with no verbal addition to take its place. It is a rarer and more straightforward tendency than the other two I have identified, and so I have little to say about it here.⁴⁵ Apart from one isolated example from *Méts* 1, this tendency is concentrated throughout *Méts* 2 only. To briefly illustrate this third tendency, I compare pages 162, 163, 164 and 165 of the hypotext with the corresponding pages of the hypertext, *Méts* 2, pages 116, 117, 118 and 119 (see appendix, pp. 21–26). A series of birds form the visual images under consideration and, unusually for *L'Oiseau schizophone*, these particular images of birds concur with the subject of the text which surrounds them, where we find a series of meditations, each one beginning with the word 'Oiseau'. These pages from *L'Oiseau schizophone* are also atypical because their visual images are not accompanied by any of the fragmented headlines which are so common elsewhere in the hypotext. Quite simply, the hypertext leaves out these images, adds nothing instead, and joins the original text seamlessly together, retaining the hypotext's original divisions into paragraphs. As this text carried straight over to the hypertext already contains a long series of references to birds, this is perhaps one reason why nothing is added: the text already focuses on what the visual image represents. Visual images have been only passed over in this way with no additions where the equivalent pages of hypotext do not comprise of fragmented headlines.

⁴⁵ Examples of this third tendency are: *O.S.* p.97 – *Méts* 1, p. 185, *O.S.* p. 106 – *Méts* 2, p. 16, *O.S.* p. 107 – *Méts* 2, p. 17, *O.S.* p. 108 – *Méts* 2, p. 19, *O.S.* p. 124 – *Méts* 2, p. 50, *O.S.* p. 162 – *Méts* 2, p. 116, *O.S.* p. 163 – *Méts* 2, p. 117, *O.S.* p. 164 – *Méts* 2, p. 118, *O.S.* p. 165 – *Méts* 2, p. 119, *O.S.* p. 176 – *Méts* 2, p. 140, *O.S.* p. 179 – *Méts* 2, p. 147.

Of all three, the process of clarification is most manifestly at work throughout the hypertext in the first and third tendencies. In the first, the additions of *Les Métamorphoses* briefly decipher into words certain elements of the visual images on corresponding pages of *L'Oiseau schizophone*. By verbalizing, semantically focusing, and expanding on these elements, the hypertext becomes easier for the reader to follow. All three tendencies eliminate the daunting 'mi-figuratif mi-abstrait' visual images of the hypotext, and this degraphicization in itself makes the format of *Les Métamorphoses* plainer, and perhaps easier for the reader to 'stomach', because the loss of so much of the hypotext's graphic detail makes the hypertext easier to read from left to right in linear fashion. By degraphicizing but not adding anything to take the place of the visual image, the third type of transformation is particularly clarifying because, unlike the first and especially the second tendencies, the text carried straight over from *L'Oiseau schizophone* is not supplemented with abstract addition. In the case of the other two, although the transformation of the format cuts a path through the hypotext and makes the hypertext easier to read, these abstract sensuous insertions enable the hypotext to retain a degree of opacity and a poetic quality. As for the fragmented headlines, which figure so prominently throughout *L'Oiseau schizophone*, they too have been normalized by the transformations operated in the hypertext where they are consistently turned into normal font size and type and reworked into more conventional sentences through additions and the insertion of punctuation. Although these additions are also frequently fairly abstract and incongruous in nature, simply by complementing the original incomplete fragments of the hypotext, they create more sense than the fragments alone. By degraphicizing and then deciphering, by normalizing and expanding on the hypotext verbally, even if in an abstract way, the hypertext can be considered to clarify the greater opacity of *L'Oiseau schizophone*.

Recapitulation

Greater prominence is given to the Spiral figure everywhere throughout the hypertextual additions. In this section, I argue that repeated recapitulation and clarification do not compromise the degree of ‘openness’ of *Les Métamorphoses*, but instead draw even more attention to it. My main argument here is that such added references to the Spiral give the strongest indication as to the overall aesthetic significance of Frankétienne’s rewriting. I conceive of his rewriting as a practice through which he seeks to emulate the much admired movement and openness of the Spiralist literary aesthetic with which his work is so intertwined. On the back cover of each of the eight volumes of the hypertext, there is an indication of this process of recapitulation:

Avec les ‘Métamorphoses de L’Oiseau Schizophone’ en huit mouvements, il aura définitivement illustré l’esthétique fondamentale de la Spirale et le concept révolutionnaire de l’Écriture Quantique où les mots sont traités à l’intérieur du texte comme des particules d’Énergie Sensuelle.⁴⁶

As discussed in chapter two, the Spiral has been used by Frankétienne as a flexible aesthetic mould throughout most of his forty years of artistic production. Allusions to ‘spirales’ already abound in *L’Oiseau schizophone*, but a process of recapitulation is clearly at work throughout *Les Métamorphoses* where a great many added references repeatedly draw even more attention to this figure through explicit references to the Spiral’s curving form:

Ouvertures et reprises (*Méts* 1, p. 131)

Et la spirale s’enflamme (*Méts* 5, p. 100)

Le vertige flamboyant de l’hélice capricieuse, le rire en escalier de la spirale nocturne (*Méts* 5, p. 119)

⁴⁶ Text on the back covers of all eight volumes of *Les Métamorphoses*.

L'hélice du rêve s'allonge (*Méts* 5, p. 197)

Tresser, tisser, broder la pleine lumière du texte (*Méts* 6, p. 156)

[...] je voudrais bien écrire la vie dans ses détours imprévisibles, dire à quel point je l'aime (*Méts* 7, p. 5)

La spirale d'un vertige (*Méts* 6, p. 9)

L'urgente nécessité de la sinusoïde, toujours plus loin sans fin, jusqu'à l'imaginaire (*Méts* 7, p. 157)

La spirale infinie des portes imaginaires s'ouvre et s'enflamme (*Méts* 7, p. 200)

Le cycle n'est pas un cercle dans le champ chaotique infini de la vie. Abstraction qui oscille en spirale (*Méts* 8, p. 129)

The very repetition of words like 'spirale', 'hélice' and 'sinusoïde' makes the Spiral more prominent in *Les Métamorphoses*. We find recapitulated clearly in the additions from *Les Métamorphoses* the idea that the circle is negative compared to the infinitely open form of the Spiral, and that this Spiral form has been chosen because it allows Frankétienne to capture life in all of its *détours*. *Genre total*, the way in which the Spiral manifests itself in the construction of Frankétienne's literary texts is emphasized by the added allusion to writing as 'Tresser, tisser, broder la pleine lumière du texte' through which 'Spirals' of interwoven text are formed. But above all, the movement and openness inherent to the Spiral form are stressed by a number of frequently employed expressions and key words, such as 'ouvertures', 'reprise', 'circulation fluide', 'mouvement perpétuel', 'flux et reflux', 'tourbillon', 'vertige', 'tournoiement', 'mouvance', 'tourbillonner', 'virevolter', 'bouger' and 'voyager'. As was seen in chapter two, Frankétienne has explicitly aligned the openness and perpetual dynamic movement with that which Umberto Eco terms the *opera aperta*.

In the previous section, I examined how the most opaque aspects of *L'Oiseau schizophone* undergo a process of clarification in the formation of *Les*

Métamorphoses. For Eco the degree of ambiguity is directly linked to the degree of openness. According to Eco's equation, then, the lessening of ambiguity in the rewriting of *L'Oiseau schizophone* would be expected to entail a reduction of the hypotext's level of openness in direct proportion. Certainly, as I argued in that section on 'clarification', these changes do constitute a step backwards from the innovative ensemble of *L'Oiseau schizophone*, because all of the images are done away with, while other graphic details are normalized and worked into the text, which runs in a linear sequence from left to right. In other words, while the multidimensional format of the hypotext incites the reader to read it in a multitude of different possible orders, *Les Métamorphoses*, at least from the perspective of its material form, has been given the appearance of a single, more linear dimension. Ostensibly, the hypertext is then less open because, compared with *L'Oiseau schizophone*, it requires a lesser degree of collaboration from the reader in order for him to forge his way through the text.

Nevertheless, it is precisely this notion of openness which is given greater prominence in *Les Métamorphoses* where one addition even reads 'Je mange le livre ouvert' (*Méts* 5, p. 134, my italics). As already quoted in chapter two, Frankétienne makes explicit the parallels between the Spiral and Eco's conception of the *opera aperta* in an interview dating from 1998, just after the publication of *Les Métamorphoses* (1996–7). Clearly infused with this idea of the *opera aperta* are the many hypertextual additions already cited above, which refer self-reflexively to the all-important Spiral form, and which repeatedly emphasize above all the very great degree of openness and dynamic movement of this figure.

Similarly connecting the qualities of openness and movement, Eco also terms exemplary open works of the highest degree *opere in movimento* (works in motion), so called 'because they characteristically consist of unplanned or physically incomplete structural units' (p. 12). Such polymorphous formal arrangements confer

an aura of 'intrinsic mobility' and 'a kaleidoscopic quality to these works' (p. 12). In relation to 'works in movement', Eco frequently refers to how their dynamic structure constantly reveals the work in a new light through 'continuous generation of internal relations', 'ever-changing profiles' (p. 74) and 'continuous metamorphosis' (p. 84). It is particularly in this respect of endless renewal and movement that *Les Métamorphoses* bears out most strongly Eco's ideas on the *opera aperta* and epitomizes the openness of the Spiral form. As already seen, many of the additions of *Les Métamorphoses* refer self-reflexively to perpetual movement and transformation, qualities which characterize the rewriting itself.

Frankétienne stresses many times in these additions and elsewhere in his other works and interviews his abhorrence of all that is 'figé', definitive and immobile, and so this is one reason why the Spiral appeals so much to him as an aesthetic: unlike the stationary circle, the Spiral winds in a continuous curving motion. By returning to his texts and rewriting them, Frankétienne prevents them from becoming fixed into some definitive form and instead keeps them in a state of continuous flux. Throughout all of the successive versions of Frankétienne's texts, we see his predilection for the process of writing over what is written; for production over the finished product; and for the dynamic over the static. But in the eight *Mouvements des métamorphoses de L'Oiseau schizophone*, Frankétienne's focus on the dynamic of constant transformation throughout his artistic production is particularly epitomized.

The importance of constant movement and metamorphosis is such that they figure in the title of all eight volumes of the hypertext. This apt title is a further clear echo of the principle intertext of *Les Métamorphoses*: Ovid's *Metamorphoses* to which I have already referred in the first section on cannibalization. In Ovid, figures are constantly transformed into new alien forms which conceal their identity. But the most obvious transformation in Frankétienne's *Les Métamorphoses* is that of the

hypotext itself, and in this there is also a parallel with Ovid's *Metamorphoses*. Not only does Ovid subsume stories of Homer, Horace and Virgil, among others, in a way akin to how Frankétienne writes and metamorphoses his own text, but, as one critic has pointed out, Ovid's method of writing resembles that of Ulysses's storytelling in the *Ars amatoria*, where he is repeatedly asked to tell the same story, each time in different words.⁴⁷ This sums up succinctly how Frankétienne transforms the hypotext in his rewriting. In Ovid and Frankétienne, therefore, there is no closed circle of repetition, but instead the ceaseless repetition is always different.

Frankétienne has proposed one fragmented, more linear path through the opaque hypotext, but this does not exhaust all the possible paths that could be taken through the labyrinth of *L'Oiseau schizophone*. It is merely one possible reading among a multitude of others. As *Les Métamorphoses* best illustrates, Frankétienne's practice of rewriting is a deliberate move to introduce new movement to a work, to show how it can be reconfigured, extended and amplified by the reader, and to keep the work in a state of Spiral-like perpetual transformation with the kaleidoscopic and provisional character of a work-in-progress.

Through his rewriting, then, Frankétienne thus deliberately seeks to infuse his own works with the dynamic of the Spiral's perpetual movement and openness in order to prevent them from becoming 'figé' in some definitive form. Frequently recapitulated in the hypertext is *spiralisme*'s founding desire to contravene literary conventions, in a manner reminiscent of many additions in *Mûr* [2] and *Ultravocal* [2]:

Dictionnaires et lexiques parfumés aux essences de naphtaline et de coloquinte à l'usage des puristes inféconds et de critiques stériles (*Méts* 4, p. 182)

⁴⁷ See G. Karl Galinsky, *Ovid's 'Metamorphoses': An Introduction to the Basic Aspects* (Berkley and Los Angeles: University of California Press, 1975).

Moi, je suis le génial massacreur des traditions et des tabous. Masochiste exceptionnel, aventurier extravagant (*Méts* 6, p. 9)

Rejeter l'esthétique parfumée au menthol. Débrider les mâchoires. Dérider la morale camisole faux-collet. Casser l'austerité et la stérilité des penseurs présomptueux (*Méts* 6, p. 173)

As seen in chapter two, Frankétienne clearly places himself in a long line of literary movements from both inside and outside which have similarly sought to make the literature of their countries modern. Several extremely brief explicit references to some of these movements are added in *Les Métamorphoses*, for example: 'Journal surréaliste' (*Méts* 6, p. 84), 'Une esthétique d'avant-garde' (*Méts* 8, p. 24).⁴⁸

One question which dominates the additions is 'Comment peut-on être moderne?', which applies both to Haiti and to Haitian literature. To breathe new life into Haitian literature, Frankétienne deliberately rejects the earlier Haitian movement *Indigénisme*'s ethnological focus and Marxist stance, which, as was discussed in chapter two, were misappropriated by the Duvalierian dictatorship:

[...] faire éclater ce corset, ce ghetto de l'indigénisme, partir à la recherche de l'identité haïtienne comme si celle-ci avait été enfermée dans une boîte qu'on ouvrirait pour dire: 'Voilà l'homme haïtien'. Il n'y a pas d'homme haïtien. Il n'y a pas d'homme martiniquais, il n'y a pas d'homme guadeloupéen [...] Les indigénistes sont des passéistes. J'ai vécu ce corset duvalierien qui se réclamait du nationalisme et de l'africanité. On a inventé cet homme haïtien, ce vaudouisant aux cheveux crépus.⁴⁹

Instead, in an attempt to make his work in particular, and Haitian literature in general, as modern as possible, he consciously borrows many modernist and

⁴⁸ On these influences on Frankétienne, see Glover, 'Physical Internment and Creative Freedom', pp. 237–38; Lucas, 'Frankétienne, l'écriture de la possession', pp. 38, 42–44; Lucas, 'The Aesthetics of Degradation in Haitian Literature', pp. 63–72; Michel, *Les écrivains noirs et le surréalisme*, pp. 167–68.

⁴⁹ Chemla and Pujol, 'Entretien avec Frankétienne', p. 115.

postmodernist techniques and strategies. This also explains his explicit alignment of the Spiral with Eco's notion of *opera aperta*. As David Robey puts it in his introduction to the English edition of *The Open Work*, Eco's book 'has the air of a theoretical manifesto for certain kinds of avant-garde art'.⁵⁰ It is, above all, the radical contravention of conventions which distinguishes Eco's modern 'open' works from traditional ones, and it is just such an epistemological break that Frankétienne attempts to make with his aesthetic of the Spiral. According to Eco, it is precisely because of this breaking with normal forms of literary expression that the degree of ambiguity of these modern open works is so high, making the reader's scope for interpretation enormous. A word Eco uses several times to denote this characteristic ambiguity of the most open modern works is 'labyrinth'.⁵¹ As Philippe Forest also observes, the labyrinth is one of the most privileged figures in modern literature by the likes of Joyce, Borges, Kafka, Butor and Robbe-Grillet, whose texts rewrite the myth of Thésée and the minotaur, and which also have labyrinthine structures.⁵²

All of Frankétienne's texts could be described as having a labyrinthine structure with their 'Spirals' of text taking the reader in different directions. Labyrinthine ambiguity is, however, epitomized by the opaque structure of *L'Oiseau schizophone*, which encompasses images and other graphic details laid out in all directions. This opacity implicates the reader and incites him/her to decipher the text in any way that he/she can. Summing up the structural importance of the relation between the labyrinth figure and the fundamental opacity of his own work, Frankétienne explains that the Spiral form he champions is an inextricable part of the labyrinth, but also how, at the same time, it offers the reader a very different liberating trajectory to that of the prison-like labyrinth:

Labyrinthe comme itinéraire ténébreux — (la spirale est en effet indissociable du labyrinthe) — trajectoire au cours de laquelle on périt ou l'on acquiert de la sagesse. À l'intérieur, pas de lumière, ténèbres, de temps en temps seulement, des éclaircies-stimuli pour la force de continuer le voyage [...] La spirale [...]

⁵⁰ David Robey, 'Introduction', in Eco, *The Open Work*, pp. vii–xxxii (p. ix).

⁵¹ See Eco, *The Open Work*, pp. 8, 11.

⁵² Philippe Forest, *Textes et labyrinthes* (Mont-de-Marsan: InterUniversitaires, 1995).

est un parcours rituel, un guide qui permet, comme le fil d'Ariane, de maîtriser la complexité du labyrinthe, image de la vie de l'homme et cette spirale est la clé d'or qui te permet de t'évader de l'enfermement qui te brise.⁵³

Here in general terms relating to all of his literary production, Frankétienne conceives of the Spiral as the dimension contained within the labyrinth which offers the reader a guiding light, enabling him to master the dark, opaque complexity of the labyrinthine texts. In *Les Métamorphoses*, Frankétienne has gone a considerable way towards deciphering and brightening the 'éclaircies-stimuli' of the opaque labyrinthine hypotext. It is as if the additions of the hypertext offer the reader further 'fils d'ariane' to guide him through and help him towards the deciphering of the labyrinth of *L'Oiseau schizophone*.

Already in *L'Oiseau schizophone*, the frequent allusions to 'labyrinthes' and 'dédales' make this figure a leitmotif, but in what is added in the hypertext, the labyrinth is made much more prominent as a theme. *Je* is described by one addition as a '[p]oète des labyrinthes et des dédales' who wants to 'écrire la vie dans ses détours imprévisibles' (*Méts* 7, p. 5), and the frequently added phrases 'au fond du labyrinthe' and 'à l'intérieur du labyrinthe' place *Je* firmly within a labyrinth:

Au creux des perspectives, ma fuite est faite en un long couloir de tours et de détours, aujourd'hui encore sombre labyrinthe où n'affleure que silence à l'intérieur de mes mains (*Méts* 2, p. 59)

J'ai arpenté les corridors du corps et les couloirs de l'âme [...] La maladie du labyrinthe. Et j'ai fui la stagnation dans les cavernes, engrossées d'ombre, le gel visqueux du silence, la métamorphose de la peur et le vertige obscur des étymologies douteuses. Brutale destitution des signes coagulés à l'intérieur de l'être (*Méts* 3, p. 174)

À l'intérieur du labyrinthe, j'ai la tête qui tourne alourdie d'utopies et de clés à n'en savoir que faire (*Méts* 4, p. 126)

Roulis de solitude au fond du labyrinthe où s'épaissent les portes à l'opaque de nos songes [...] le dédale des mots (*Méts* 5, p. 172)

⁵³ Quoted in Bernard, 'Notes de lecture', p. 125.

Toutes les énigmes à l'intérieur du labyrinthe (*Méts* 7, p. 35)

Je is condemned to wander through the tortuous, narrow paths of a labyrinth, which is depicted in these additions as a closed prison-like space, associated with negative words like 'sombre', 'stagnation' and 'visqueux'.

While Frankétienne conceives of the labyrinth as a closed, prison-like construct, it contains within it the 'fil d'ariane' of the Spiral, allowing the reader to find his way out. In their studies on the labyrinth, Marcel Brion and Philippe Forest observe that the labyrinth 'est combinaison de deux motifs opposés, spirale et tresse, cercle ouvert ou cercle fermé.'⁵⁴ The prison-like space of the labyrinth is equated in Frankétienne's terms with the closed form of the circle. If the circle can be broken and unfurled into the more open, optimistic form of the spiral, then, as the following hypertextual additions imply, it is possible to emerge from the labyrinth:

J'ai dû briser le cercle abstrait (*Méts* 2, p. 35)

Détruire le cercle de la mort. Premier cri d'évasion. Baptême hors de la prison (*Méts* 3, p. 102)

S'éloigner au possible du cercle pestidentiel (*Méts* 5, p. 17)

Although many additions in *Les Métamorphoses* add to the sense that there is no escape from the labyrinth, images of *Je* emerging from it are also frequently added. It is significant that in such additions *Je*'s trajectory as he makes his way out into the open resembles that of the Spiral form:

Je bouge et me délove à sortir du cauchemar vitrifié (*Méts* 2, p. 42)

Je roule et m'ourle au fond de moi. Je me modèle au futur de mes rêves manuscrits où se conjuguent mes désirs et le hasard en zigzags (*Méts* 2, p. 140)

⁵⁴ Forest, *Textes et labyrinthes*, p. 147.

Extase tourbillonnaire au dévoilement du piège. À travers les asperités du voyage, je me déroule et me débusque en mes détours (*Méts* 3, p. 46)

De la torpeur au tourbillon [...] Renaître d'une arrière-mort en ma dissolution (*Méts* 3, p. 88)

By simulating the winding path of the Spiral's constant uncurling, curling and zigzagging motion, *Je* is able, against all the odds, to eject himself from a petrified state of inactivity resembling death into a Spiral-like whirlwind of activity.

This escape through the Spiral is likened to the flight of a bird and, appropriately, *Je* is often characterized as a bird throughout the additions where there are many references to *Je*'s wings, and to his voluptuous flight away from the death-like prison of the labyrinth:

Je recycle mes ailes pour un très long voyage (*Méts* 1, p. 191)

S'envoler loin d'ici avec des ailes cassées (*Méts* 2, p. 122)

Le voyage se poursuit en un vol voluptueux (*Méts* 3, p. 182)

[...] au recyclage des ailes. Un voyage qui s'allonge en vol d'accordéon (*Méts* 4, p. 207)

[...] je remodèle mes ailes à hauteur de ma chute (*Méts* 4, p. 211)

Un flot d'ailes voyageuses dans l'inventaire de l'espace (*Méts* 5, p. 137)

Un envol impossible comme un vœu de voyage (*Méts* 6, p. 11)

Transparence d'ailes vers une source invisible (*Méts* 6, p. 172)

Je m'envole d'un coup d'ailes. La mort rance entre-deux (*Méts* 7, p. 90)

Even if its wings are broken, the bird is still able to rise up, phoenix-like, and continue the perpetual movement of its flight, soaring high above the prison. Elsewhere in the additions, Frankétienne underlines that the bird is the symbol of the rebellious energy which is needed to break out of the labyrinth:

Rebelle irrécupérable [...] l'oiseau voyage vers un ailleurs (*Méts* 5, p. 127)

Envol énigmatique des d'ailes enflammées (*Méts* 7, p. 180)

Mais je vous parle d'un oiseau rare terriblement rebelle (*Méts* 8, p. 53)

Le charnel incendie de l'oiseau érotique en plein vol (*Méts* 8, p. 143)

Linked with this heat, light, and sexual energy, a third way out of the labyrinth is suggested by the images of pregnancy and birth which also abound in the additions of *Les Métamorphoses*:

Une éternelle grossesse aux vibrations obscures (*Méts* 2, p. 136)

Naissance aveugle dans la mouvance de l'œuvre (*Méts* 2, p. 153)

Grossesse nerveuse. L'ardent désir d'une naissance ténébreuse (*Méts* 5, p. 93)

Et j'annonce la naissance difficile de mon œuvre chaotique. Le baptême impossible de mes mots insolites (*Méts* 6, p. 135)

La même grossesse tragique comme si rien ne bougeait dans le miroir des siècles (*Méts* 8, p. 67)

All these additions describe extremely difficult and protracted births, an extended metaphor which recurs throughout all of Frankétienne's work, most notably in his play 'Kaselezo' ('When Womb Waters Break').⁵⁵ With this birthing metaphor, Frankétienne depicts a woman who has been pregnant for centuries, picking up on a Haitian popular belief that it is possible for a woman to be pregnant for years instead of the usual nine months. Such a pregnancy is called 'pèdisyon' or 'perdition'.⁵⁶

⁵⁵ Frankétienne, 'Kaselezo', *Dérives*, 53/54 (1987), 125–63.

⁵⁶ On this phenomenon with specific reference to Frankétienne, see Beaubrun, 'Structure et stylistique'. On 'perdition' more generally, see Gerald Murray, 'Women in Perdition: Ritual Fertility Control in Haiti', in *Culture, Natality and Family Planning*, ed. by John Marshall and Stephen Polgar (Chapel Hill: University of North Carolina Press, 1976), pp. 59–78; Karen Richman, 'Miami Money and the Home Gal', *Anthropology and Humanism*, 27.2 (2002), 119–32. Richman suggests a possible origin for the word: 'The Creole description of *pèdi san* (to lose blood) was probably confounded with the French-based word for "perdition", *pèdisyon*.' (p. 131).

'Perdition' is a prominent metaphor extending across Frankétienne's work, and he uses it as an analogy for the difficult emergence of Haiti from its current situation. The word itself figures prominently among the additions of *Les Métamorphoses*, where the country is very frequently described as being 'en perdition', for example: 'Porte ouverte à la déperdition en une saison en perdition' (*Méts* 7, p. 154); 'Mon île est en perdition comme un oiseau qui tombe, les deux ailes pétrifiées' (*Méts* 8, p. 16). In such additions, the French and Haitian senses of 'perdition' are combined: the island is in a state of eternal pregnancy and damnation. Rather than giving birth, the island resembles instead a paralyzed, dying bird. The negative impression is further reinforced by the added reference to 'la déperdition', which picks up on the belief that 'perdition' is often caused by a 'lougawou', a member of one of the secret societies in Haiti, as I mentioned in the last chapter, which are popularly believed to eat and drink human flesh and blood, particularly those of newborn babies. According to the belief, the blood taken from the foetus is what feeds the baby, and so the 'lougawou' 'eats' the unborn baby in the womb, by sucking its blood and stealing its food until it wastes away.⁵⁷

But the image of the 'Terre-Mère' 'en perdition' is, at the same time, a positive one because the hope remains that once the country discovers the reason for its 'perdition', the pregnancy will reach its term and result in a birth. Many of the additions are optimistic about the possibility of a birth:

Je m'embryonne d'imaginaire (*Méts* 3, p. 81)

Une grossesse anarchique (*Méts* 4, p. 136)

Délivrance à l'accouchement des mots (*Méts* 4, p. 186)

[...] d'où renaîtra l'aurore (*Méts* 4, p. 189)

foetus de lumière (*Méts* 8, p. 62)

⁵⁷ See Beaubrun, 'Structure et stylistique', pp. 67–68; Murray, 'Women in Perdition', p. 61.

Au passage de l'oiseau renaissent mes illusions, mes utopies majeures (*Méts* 8, p. 199)

Successful delivery corresponds here with the deliverance of the country. It is as if both *Je* and his country are in the process of being reborn, and their emergence from the labyrinth of the womb is characterized by fertile 'anarchy', disorder and light energy. In spite of this, there remains a strong focus in what is added on the destruction of the eggs, embryo, foetus, placenta and uterus:

Une explosion de foetus dans l'utérus de l'univers (*Méts* 4, p. 206)

Métamorphose inachevée vers l'éclatement du placenta et la naissance d'un monstre vorace (*Méts* 7, p. 105)

Embryon de blancheur vers le zéro de l'œuf (*Méts* 7, p. 113)

l'œuf explosa dans le ventre de la poule (*Méts* 7, p. 196)

œufs fortuits qui se brisent (*Méts* 8, p. 44)

These explosions appear not to bode well for the birth and the second addition suggests that a voracious monster will be the result if the gestation does continue. Particularly pessimistic are the references to 'blancheur' and 'zéro de l'œuf' because they equate the embryo and the egg with the stagnation which must be counteracted in order to escape from the labyrinth. Nevertheless, the repeated evocations of explosions, and of eggs and placenta breaking up and bursting open, give the impression of a great surge of energy. It is this explosive energy, characteristic of the Spiral, which links the symbols of liberation from the labyrinth: bird flight and new birth.

Throughout this section, I have argued that Frankétienne recapitulates his notion of the Spiral in the additions of *Les Métamorphoses* by focusing on its dynamic movement, openness, and energy. These are also the characteristics of *écriture quantique* to which Frankétienne draws attention in *Les Métamorphoses*, elucidating

even more hyperbolically what he means by *écriture quantique* and how it relates to the Spiral.⁵⁸

Hyperbolization

Subversive energy marks Frankétienne's entire oeuvre, as almost all the main commentators of his work note.⁵⁹ Throughout this thesis, I have argued that one important way in which Frankétienne's practice of rewriting transforms *Les Affres*, *Dezafi* [2], *Mûr* [2], *Ultravocal* [2], and the added representations of cannibals in *Les Métamorphoses*, is by making them more hyperbolic. This process of hyperbolization also figures particularly prominently throughout many other additions of *Les Métamorphoses*, which refer self-reflexively to revolutionary energy, and which seek to increase dramatically the degree of energy conveyed by the text through a variety of techniques which I analyze in this section. Encapsulated by these additions is one of the main constants of Frankétienne's symbolic universe, to which I have already drawn attention several times, namely that images of petrifying stasis and stickiness are overwhelmingly negative, while a multitude of images to do with perpetual movement and openness are set up to counter immobility positively. As I argued in the previous section, Frankétienne recapitulates his notion of the Spiral by giving even greater prominence than before to constant mobility and openness. Focusing in this section on Frankétienne's subsequent notion *écriture quantique*, I demonstrate that it is related to the all-important Spiral, and that it also sums up the explosive energy of this Spiral movement.

Frankétienne's conception of *écriture quantique* is yet another way in which he seeks to make his own work in particular, and Haitian literature in general, as modern as

⁵⁸ See my working definition of *écriture quantique* on pp. 24–25.

⁵⁹ On the notion of linguistic energy in Frankétienne, see Lucas, 'L'Énergie linguistique dans l'oeuvre de Frankétienne'; Lucas, 'Frankétienne, l'écriture de la possession', pp. 45–52, and Bernard, *Rêve et littérature romanesque en Haïti*, pp. 205–6, 248–49

possible by emulating the high degrees of openness and ambiguity of modern 'open' works, many of which, as Eco notes, ally themselves openly and self-consciously with trends of modern physics.⁶⁰ For example, Eco describes *Ulysses* as 'a bit like an enormous treatise on quantum physics.'⁶¹ With *écriture quantique*, Frankétienne strives to apply to his own language the explosive vigour, dynamism of structure, and unexpected merging of words, which are also some of the ways in which the relationship between modern scientific methodologies and Joyce's poetics is most manifest.

Écriture quantique's development of and intersection with the Spiral has already been approached in chapter two, where I considered this notion in the context of other contemporary Caribbean writers who similarly make science converge with their poetics at around the same time as Frankétienne is elaborating his notion of *écriture quantique*. Most notably, Édouard Glissant, Antonio Benítez-Rojo and Patrick Chamoiseau draw heavily on the fractal swirls and entropic energy of Chaos theory. Inspired by the way in which new scientific perspectives have shaken up causality-driven ways of thinking about the world, they have, like Frankétienne, rejected linearity as a way of representing reality. Frankétienne, Glissant and Chamoiseau have also all described themselves as deploying an aesthetic of Chaos resembling the way in which 'la science du Chaos renonce à la puissante emprise linéaire', as Glissant puts it.⁶²

It is particularly in this marked refusal of linearity that the work of these other Caribbean writers offers some further interesting pointers to how, in Frankétienne, *écriture quantique* builds on his earlier ideas to do with the Spiral. Just as there is a striking analogy between those aspects of Joyce's literary texts which most resemble

⁶⁰ See Eco, *The Open Work*, p. 22

⁶¹ Eco, *The Middle Ages of James Joyce: The Aesthetics of Chaosmos*, trans. by Ellen Esrock (London: Hutchinson Radius, 1989), p. 55. Eco, *The Open Work*, p. 14.

⁶² Quoted in Dash, *Édouard Glissant*, p. 177.

tendencies in modern science — swirling representations of Chaos and multiplicity, as well as unusual paronomasia — and Vico's spirals of alternating *corsi* and *ricorsi* in *Scienza Nuova* from which Joyce draws selectively, so too does the unpredictability acknowledged by new scientific perspectives manifest itself most blatantly in the Chaos-inspired spiralling visions which characterize texts like *Tout-Monde*, *Poétique de la Relation*, *Traité du Tout-Monde* and *Biblrique des derniers gestes*, all of which were written at about the same time as Frankétienne's 1993 text *L'Oiseau schizophone* where he first makes reference to *écriture quantique*.⁶³

Glissant's move towards an aesthetic of Chaos leads him to take some of his earlier concepts to a new level, which is also how Frankétienne's *écriture quantique* develops his notion of the Spiral. Glissant's recent concept of *Chaos-monde* is based on the erratic behaviour of deterministic systems, analyzed in Chaos theory. In his elaboration of *écriture quantique*, Frankétienne shares the main thrust of Glissant's *Chaos-monde*, which is also that of Benítez-Rojo's borrowings from Chaos science, namely the particular emphasis on unpredictability, uncertainty, paradox, poetic energy and interactions of relations.⁶⁴ Above all, by developing the earlier notion of the Spiral through *écriture quantique* in a way which resembles Glissant's association of the already inherently mobile and open concept of *Relation* (a type of open-ended, non-reductive and non-hierarchical interrelatedness between cultures) with *Chaos-monde*, Frankétienne, like Glissant, places even more of a stress on dynamism, movement and poetic force than before.

⁶³ Eco, *The Middle Ages of James Joyce*, p. 55. Spirals are also frequently recurring images in Aimé Césaire's *Cahier d'un retour au pays natal*. As Jean Khalfa and Jérôme Game have argued, the Spiral is linked in this case to the energy of the volcano, another recurring image in Césaire. This is echoed in Frankétienne's focus in *Les Métamorphoses* on the explosive energy of dynamic Spiralic movement. Khalfa and Game also note that 'this spiral motion', which is so prevalent in Césaire's *Cahier*, 'mirrors the structure of the text itself'. Jean Khalfa and Jérôme Game, 'Pustules, Spirals, Volcanoes: Images and Moods in Césaire's *Cahier d'un retour au pays natal*', *Wasafiri*, 31 (2000), 43–51 (p. 44).

⁶⁴ See the Chaos-inspired passages of Glissant, *Poétique de la Relation* and *Traité du Tout-Monde* (Paris: Gallimard, 1997). See in particular Édouard Glissant, *Introduction à une poétique du divers* (Paris: Gallimard, 1996), where the word 'imprévisible' features particularly prominently.

Although Frankétienne is well acquainted with Glissant and his work, he never cites Glissant explicitly as an influence on the notions of the Spiral and *écriture quantique* in the manner of, say, Chamoiseau's many explicit adaptations for his own use of Glissant's terminology. Rather these are parallel ideas, *écho-mondes* to use Glissant's expression, which reflect a Zeitgeist in the Caribbean and beyond of incorporating into literature new perspectives to do with openness and mobility from modern science.⁶⁵ There are also certain distinctions between these ideas and those of Frankétienne. Frankétienne's formation was in physics and mathematics as well as literature. For many years, he taught physics and mathematics at his school in Port-au-Prince, and tried to keep abreast of new developments in those disciplines. Glissant, on the other hand, stresses that it is not his intention to 'faire de la science', that his reading of Chaos science is based on 'vulgarisation', and that he seeks only to 'paraphilosopher autour de la science du chaos'. Although Glissant also speaks in terms of 'la force poétique', Chaos is applied in his work and in that of Benítez-Rojo mainly to the plural relations between identities and cultures, whereas ideas from new scientific perspectives are most manifest in Frankétienne's texts in the form of linguistic energy. This section now seeks to examine how *Les Métamorphoses* draws attention to this explosive linguistic energy throughout the additions of the hypertext.

Frankétienne refers several times in *Les Métamorphoses* to rewriting along the fault-lines of the hypotext, shifting its tectonic plates, and joining the interstices of *L'Oiseau schizophone* through the use of hyperbolic addition. Linguistic explosions are constantly evoked through added references to energy, fire, light and heat:

[...] des parenthèses en flammes et des guillemets sanglants (*Méts* 5, p. 73)

[...] les syllabes s'enflamment de voyelles expansives (*Méts* 5, p. 75)

[...] l'écriture s'enflamme aux cris de mes entrailles (*Méts* 6, p. 9)

⁶⁵ See Édouard Glissant, *Poétique de la Relation*, pp. 107–8.

Les pages du livre s'enflamment (*Méts* 7, p. 43)

[...] l'incendie de l'oeuvre (*Méts* 7, p. 178)

[...] l'explosion de la dérision acide (*Méts* 8, p. 18)

Many of the above quotations refer to writing which is on fire, and this sums up the degree of added hyperbole throughout *Les Métamorphoses*. The eight volumes of hypertext elaborate on *L'Oiseau schizophone* in an extremely climactic way. Reflexive verbs like 's'intensifier', 's'allumer', 's'amplifier', 's'embraser' and 's'animer' abound in the eight volumes of *Les Métamorphoses*, as do added superlative forms, qualifying adjectives and exclamation marks.

This process of hyperbolization at work throughout the hypertext, combined with the multitude of added references to linguistic explosiveness, illustrate more conspicuously what Frankétienne means by *écriture quantique*. Such additions make it even clearer that his writing seeks to emulate the profound paradoxes, inconsistencies, and surprising results, which characterize Quantum theory at every level; and that he treats words as 'quanta', constantly moving particles, which interact forcefully to create bursts of energy. *Écriture quantique's* distinctive qualities are also relevant to Frankétienne's practice of rewriting: through the many additions which supplement the original text carried over from the hypotext, arranging it in a different way to form new nexuses where the words interact quantically with new explosive linguistic force.

Recognizing the paramount importance of this linguistic energy in Frankétienne, Rafael Lucas argues that the idea of energy is already conveyed by the very titles alone of Frankétienne's texts. According to Lucas, energy tends to be expressed in Frankétienne in terms either of spatial mobility, or of music and voice, or in a

mixture of the two in titles where both movement and music converge.⁶⁶ While the subversive spatial mobility conveyed by the hypotext's visual dimension is greatly diminished in the hypertext, I would argue that the musical tendency of Frankétienne's linguistic energy is given far greater prominence in what is added in *Les Métamorphoses*. *L'Oiseau schizophone* is a title which already evokes sound energy, but an emphasis on musical energy is apparent from the subtitle of each of the eight volumes of the hypertext, which designates them '*mouvements des métamorphoses de l'oiseau schizophone*', presenting them as spatially mobile, but also as eight sections in an extended musical composition.

This accentuation of musical energy is one way in which the notion of *écriture quantique* is brought more hyperbolically to the fore in the hypertext. The homophonic connection between *quantique* and *cantique* has already been noted by Philippe Bernard with reference to Frankétienne's notion of Quantum Writing in *L'Oiseau schizophone*.⁶⁷ Music and sound are referred to constantly in what is added:

Et je fonctionne, attentif à ma musique, percevant l'évidence d'une rumeur intérieure (*Méts* 1, p. 80)

Syncopé. Rhapsodie. Sonorités intarissables (*Méts* 1, p. 84)

Acoustique de la mort et un rapdjazz d'apocalypse (*Méts* 2, p. 177)

Des dissonances verbales pour un sens inédit (*Méts* 3, p. 62)

Musique trémière qui bouge toujours ailleurs (*Méts* 3, p. 159)

[...] vomir le vibrato (*Méts* 4, p. 61)

⁶⁶ Lucas, 'L'Énergie linguistique dans l'oeuvre de Frankétienne' (para. 1 of 31).

⁶⁷ Bernard, *Rêve et littérature romanesque en Haïti*, p. 249. Bernard is the only critic thus far to deal with Frankétienne's notion of *écriture quantique*. Lucas's article on linguistic energy in Frankétienne never mentions *écriture quantique per se*, although all of the manifestations of linguistic energy he identifies are pertinent to this notion. He does, however, briefly mention the influence of Quantum physics on Frankétienne's thought. See Lucas, 'L'Énergie linguistique dans l'oeuvre de Frankétienne' (para. 8 of 31).

[...] jazz improvisé (*Méts* 6, p. 79)

Les brûlures musicales (*Méts* 7, p. 94)

la musique baroque des mots qui s'entrechoquent (*Méts* 8, p. 136)

The amplification of the sonorous dimension is made most pronounced in the sound-play which pervades the hypertextual additions.

Sonority is made particularly imposing through the echoes created by Frankétienne's very frequent addition of pairs of paronymous words, a technique whereby one of the adjacent words is incorporated into the other, longer one which often has a completely different meaning, for example: 'Vulsions et convulsions' (*Méts* 1, p. 115), 'Torsions et distorsions' (*Méts* 1, p. 130), 'Pure stance et résistance' (*Méts* 2, p. 23), 'Paraître et disparaître' (*Méts* 2, p. 82), 'De gogue en démagogue' (*Méts* 3, p. 130), 'Armure cambrure' (*Méts* 3, p. 142), 'Cheval ou chevalet' (*Méts* 3, p. 181), 'Contrat contradictoire' (*Méts* 4, p. 6), 'Pressions et répressions' (*Méts* 4, p. 22), 'Traction et distraction' (*Méts* 5, p. 122), 'Voyance et louvoyance' (*Méts* 5, p. 150), 'Parents entre parenthèses' (*Méts* 6, p. 65), 'Traquer et détraquer' (*Méts* 6, p. 159), 'Torçons et contorsions' (*Méts* 6, p. 187), 'balcon et bal des cons' (*Méts* 6, p. 221). Once again, we clearly see the importance of doubles, which has been noted in connection to Frankétienne's 'marasa-texts' (*Dézafi* [1] – *Les Affres-Dezafi* [2], *Mûr à crever* [1] – *Mûr à crever* [2], *Ultravocal* [1] – *Ultravocal* [2], and *L'Oiseau schizophone* – *Les Métamorphoses*), and sets of double/triadic characters throughout Frankétienne's work.⁶⁸ Through Frankétienne's use of paronymous pairs, this phenomenon of the twinned 'marasa' continually permeates the very language of the text. The magical qualities associated with the marasa manifest themselves in the connections between one word and the next, creating a series of incantatory, obsessional echoes even on the most microcosmic level of the hypertextual additions, namely between two juxtaposed words.

⁶⁸ See also Bernard, *Rêve et littérature romanesque en Haïti*, p. 268.

On the larger scale of the paronomasia in the additions of the entire hypertext, certain prominent paronyms, homonyms, and other frequent rhymes are repeated many times, for example:

Ailes / -elle(s) / -èle(s)

Frêles voyelles de mes ailes (*Méts* 2, p. 7)

Rondelles chronologiques. Ronds d'ailes de sots y sont démocratiques (*Méts* 3, p. 7)

Un fracas de rire frêle et d'ailes sinistres (*Méts* 3, p. 22)

Des formes femelles et des ailes d'hirondelles (*Méts* 3, p. 100)

D'un mot d'elle en m'ô d'ailes vers un modèle imaginaire (*Méts* 4, p. 52)

Mots d'ailes vertigineuses en mes modèles frivoles pulsionnant mes amours et propulsant mes vols hors des poubelles de la nuit (*Méts* 6, p. 159)

Des ailes femelles dans la poubelle maudite (*Méts* 6, p. 219)

Ailes et mamelles pissant le lait des paradoxes (*Méts* 8, p. 103)

Ombre

Un rêve d'ombre au nombril du voyageur perdu. Corps sans nombre et sans nom (*Méts* 3, p. 25)

Une ombre fuit à ciel ouvert entre nombre et pénombre (*Méts* 3, p. 71)

Tâter et soupeser le nombre de mon nom, l'ombre inverse encombrée de croix d'ailes (*Méts* 5, p. 209)

L'apoplexie des ombres sous de sombres étiquettes (*Méts* 6, p. 207)

Île nombril de vibrance. Je suis nombre et présence (*Méts* 8, p. 66)

Au nombre de mon nom, je nombrilise mon nom et focalise mon âme sur le feu de désir (*Méts* 8, p. 104)

Cul

[...] la succulence des culs mûrs (*Méts* 3, p. 144)

Au recul de la queue fascinée par le cul (*Méts* 3, p. 189)

Le cul et le recul (*Méts* 6, p. 65)

Le cul occulte (*Méts* 6, p. 150)

Le cul occulte (*Méts* 7, p. 66)

Coq / coc(o)- /co- /-co

Du coq à la coquille au coeur d'un jeu de quilles en pleine coqueluche sonore, l'oeuf d'or explose soudain aux échos d'un fiasco plein de cocoricos (*Méts* 1, p. 95)

[...] les coqs tuent les poules de leurs cocoricos tranchants (*Méts* 3, p. 23)

Répercussions bouffonnes dans le cocorico chuintant du coq sans bec (*Méts* 6, p. 33)

La cocaïne du coq (*Méts* 6, p. 207)

Vice(s) / vic- / vis-

Vice d'heures analphabètes au visqueux des viscères (*Méts* 1, p. 112)

Vicissitudes et vices (*Méts* 5, p. 158)

Encore vicissitudes et vices (*Méts* 5, p. 167)

Vices et vicissitudes (*Méts* 6, p. 132)

A process of accumulation, which clearly emerges in these examples, has been identified by many critics of Frankétienne as a striking characteristic of his overabundant and pleonastic style in general. For example, Lucas notes the importance of accumulation and 'l'aspect quantitatif [qui], joint à l'exploitation de la sonorité des mots, sert une stratégie d'écriture où [...] l'économie *de l'abondance* (lexicale et sémantique) [...] est délibérément préférée au canon de la concision du style', Robert Berrouët-Oriol describes the 'surlexicalisation du tissu textuel', while for Hédi Bouraoui, Frankétienne's overabundant style reflects his desire to 'saturer pour raturer'.⁶⁹

⁶⁹ Lucas, 'L'Énergie linguistique dans l'oeuvre de Frankétienne' (para. 2 of 31). Robert Berrouët-Oriol, 'Frankétienne aux parapets de la folie et du lyrisme baroque', *Derives* 53–54 (1987), 15–33 (p.

This hyperbolization through insistent accumulation is also particularly clear in the many added anaphoric sequences:

Se battre avec la poussière. Se battre avec le vent venu des montagnes, harnuflées et chauves. [Se battre avec les tornades, les ouragans et les cyclones]. Se battre avec la misère malengraine quotidienne des pierres, la quincaillerie du ciel et les orgies antillaises. [Se battre contre la cavalcade des avalasses aveugles. Se battre contre la peur. Se battre contre la mort.] (*Méts* 1, p. 118)

Ville chaotique. Ville incurable inexpugnable. Ville catastrophe intoxiquée d'ordures. Ville imprenablement agressive. Ville d'ombres fauves à odeurs d'ambres et de fer. Ville d'avalasses et catchapicas. Ville de corridors enroulés en soixante-dix-sept vrilles de vertiges. Ville cannibale. Ville sanglante et rapace. Ville bidonville à nos entrailles fragiles. Ville douleur meurtrières. (*Méts* 2, p. 163)

La ville mangeuse d'espoirs. La ville broyeuse de vies. La ville buveuse de fiel. (*Méts* 6, p. 20)

In *Les Métamorphoses*, Frankétienne either adds to anaphoric sequences from the hypotext, as is the case in the first example above where hypertextual additions are marked in red, or he creates completely new strings of anaphora, as is the case in the second and third quotations. All three examples are written in short incisive sentences which draw attention to the words repeated at the beginning of all of them. Energy is evoked through the accumulation of the verb 'se battre' because this repetition amplifies the need to fight against the evil forces enumerated in the rest of the sentences. In the last two examples, on the other hand, it is the lack of any verb which is particularly conspicuous. This absence of verbs is precisely what contributes to the linguistic energy in these cases, because it creates an incisive, lapidary effect.⁷⁰

24); Hédi Bouraoui, 'L'oeuvre romanesque de Frankétienne de Frankétienne', *Dérives*, 53–54 (1987), 89–96, (p. 91).

⁷⁰ This is a tendency Lucas notes with reference to *Voix Marassas*, Frankétienne's next text after *Les Métamorphoses*, and he also quite rightly observes that: 'l'emploi du point final ponctuant des phrases sans verbe conjugué [...] renforce l'idée d'inventaire négatif. L'absence de verbe conjugué accentue

Hyperbolization therefore takes place in *Les Métamorphoses* through Frankétienne's deployment of a variety of techniques of accumulation. Quantitatively, these musical 'cantique' echoes formed by recurring rhymes, repeated words and anaphora bring what is repeated to a forceful, climactic level, demonstrating Frankétienne's notion of 'écriture quantique'. Repetition is a fundamental transgression in itself, a point Gilles Deleuze makes in *Différence et Répétition*.⁷¹ Repetition is not 'normal' because it defies the convention of avoiding repetition when writing.⁷² In this section, I have examined how Frankétienne hyperbolizes linguistic subversiveness through forceful repetition, but subversiveness through accumulation also emerges strongly from many of the other additions I have analyzed in this chapter, particularly those to do with cannibalization, which repeatedly draw attention to cannibalism, sexual imagery and material bodies. To an extent, recurring sounds and themes in the additions enable Frankétienne to replace the spatial mobility of the visual images, headlines, and typographical play with the subversive and sonorous linguistic energy of accumulation.

To conclude this section and this chapter, I want to consider how these recurring refrains and anaphora among the additions offer an interesting perspective on Frankétienne's notion of the Spiral and the ways in which the Spiral intersects with his practice of rewriting his own texts.

Through the series of echoes and refrains which I have identified in this section, Frankétienne makes it more conspicuous for the reader that repetition structures his work. But variation is also an intrinsic part of this repetition, as is apparent from the examples of Frankétienne's sound- and word-play I have cited here. An examination

l'effet d'accumulations de situations figées.' Lucas, 'L'Énergie linguistique dans l'oeuvre de Frankétienne' (para. 16 of 31). Frankétienne, *Voix Marassas* (Port-au-Prince: Spirale, 1998).

⁷¹ Gilles Deleuze, *Différence et Répétition* (Paris: Presses universitaires de France, 1976), p. 12.

⁷² This is a point Gignoux makes. See *La Réécriture*, p. 53.

of the most frequently recurring paronyms, homonyms and other rhymes in *Les Métamorphoses* reveals that there is only one instance of exact repetition among these additions: 'le cul occulte'. Even this exact repetition entails a difference as a result of its repetition alone. Gignoux's observation that even an exact repetition is different from its first occurrence offers a useful perspective on the effect of repetition in Frankétienne:

L'exactitude de la reprise apporte une insistance plus marquée, plus perceptible à réception, sur le pur matériau: le lecteur ne peut ne pas percevoir le refrain [...]. Il est forcé d'y voir une insistance sur la répétition et un signifié autre que le simple signifié que ces mots auraient s'ils n'étaient pas répétés.⁷³

Through the accumulation of repetitions running throughout *Les Métamorphoses*, what is repeated takes on a new, stronger significance, and the reader's attention is drawn to its reappearance at a later point in the hypertext. This duality of repetition/variation is even more manifest in the other examples where certain key words and rhymes recur but in different orders and with modifications. In such cases, the effect on reception is even more marked: the reader, accustomed to the elements which recur with each repetition, is also sensitized to what is modified because the repetitions throw all the variations into sharp relief. Added anaphoric sequences display this duality of repetition/variation particularly intensely because in one small section of the text they repeat the same word many times in the same position in adjacent sentences, but this repetition is made within a succession of different sentences formed with different words. As the last two examples of anaphora cited on p. 283 demonstrate, there is also repetition and variation between different anaphoric sequences added at different points in the hypertext. In these examples, the anaphoric repetition of 'La ville' recalls that of 'Ville' in the earlier sequence but simultaneously distinguishes itself through the addition of the definite article. It is through such differences that Frankétienne prevents any of his

⁷³ Ibid., p. 61.

repetitions from resembling the circle he so abhors. Instead, on every level, from echoes set up by pairs of adjacent words to refrains which recur with modifications throughout the eight volumes of the hypertext, the language and structure of the additions start to resemble the Spiral which, with its constantly winding motion, is a repetition which moves.

These recurring and ever-changing refrains reflect in microcosm the formation of *Les Métamorphoses* in particular, and Frankétienne's practice of rewriting his own texts in general, whereby he modifies what he has previously written by reworking and adding to what is already there, thus forming something new from something old. It is Spiralic repetition with progression which is also emulated by Frankétienne's practice of rewriting as a whole. By rewriting his texts, Frankétienne prevents any one version of them from becoming the definitive one, and instead pursues the aim of keeping his texts in a perpetually open and mobile state of being written so that they continue to emulate the eternal motion of the Spiral.

Accumulation of repetitions with variations shapes every level of Frankétienne's rewriting, and this is epitomized in the extensive additions of *Les Métamorphoses*, his most major rewriting. In this section, I have examined how the accumulation of added 'cantique' refrains and repetitions serves to make the hypertext more hyperbolic. It is also, I have argued, by means of accumulation of repetitions with variations that the all-important Spiral's winding movement with progression manifests itself at every level of Frankétienne's rewriting, from the relationship between pairs of added words to that between any of his hypo- and hypertexts. When all the abundant additions of *Les Métamorphoses* are considered collectively, accumulation is revealed as the principle underlying all of these additions. It is precisely because of insistent accumulation in the additions of references to eating the book, sexual intercourse with the book, the Spiral, energy, and music that cannibalization, clarification recapitulation and hyperbolization emerge so strongly

as processes involved in the rewriting of *L'Oiseau schizophone* to form *Les Métamorphoses*.

Thus, the accumulation demonstrated in this chapter, combined with the accumulation of additions depicting the stock colonial and post-colonial characters as cannibals, analyzed in the last chapter, fulfils both an aesthetic and a thematic function. Thematically, it creates a crescendo effect by allowing him to emphasize themes which become more prominent in his rewriting, such as cannibalism. Aesthetically, such an approach allows him to explore further the notions of the Spiral and *écriture quantique*. While accumulation is present in the other rewritten texts, it is only in *Les Métamorphoses* that it becomes much more explicit through the accumulation of many more additions than in more minor rewritings, such as *Dézaï* [1] – *Les Affres* – *Dezaï* [2]; *Mûr à crever* [1] – *Mûr à crever* [2]; and *Ultravocal* [1] – *Ultravocal* [2].

The overall effect of this accumulation, then, is the creation of a new and different work through the processes of cannibalization, clarification, recapitulation and hyperbolization outlined above. Frankétienne eats his words by ingesting, incorporating new elements, and regurgitating his existing works, and it is through the principle of accumulation described here that this regurgitation enables him to create something new in *Les Métamorphoses*. The metaphor of cannibalization is particularly apt for describing the transformations involved in the rewriting of *L'Oiseau schizophone* in *Les Métamorphoses*: not only are references to cannibalization the most frequently recurring additions in the hypertext, but this process of ingesting, adding to, and regurgitating his own words provides an example of his aesthetic cannibalization at work.

Conclusion

From the outset of this thesis, I have sought to distinguish the inherent character and functions of Frankétienne's practice of rewriting his own texts, which has been almost completely overlooked by Frankétienne scholarship up to now. My close study of his rewriting has aimed, in particular, to situate the main tendencies of this practice within the context of his oeuvre as a whole. By examining the changes made in each rewriting, the thesis has demonstrated that Frankétienne rewrites mainly by accretion, integrating additions of various lengths throughout his texts, which are swelled considerably in each case. Additions made throughout *Les Affres*, *Dezafi* [2], *Mûr* [2], *Ultravocal* [2] and *Les Métamorphoses* highlight the main creative processes at work in Frankétienne's rewriting, by referring self-reflexively to them. Various, rewriting is presented as a combination of deciphering the hypotext through the addition of new words, hyperbolizing in a Guede-like manner, and, most pervasively, eating the text. It is the identification of these processes which has enabled me to conclude that rewriting plays both an aesthetic and a thematic role in Frankétienne's work. Aesthetically, all four processes enable him to enact in his rewriting the principal dynamics of his Spiralist literary aesthetic. Thematically, the same aesthetic rewriting processes allow him to amplify several important themes, such as zombification, deciphering, and cannibalism.

Already in Frankétienne's first rewriting, *Les Affres d'un défi* from 1979, many of the main principles underpinning his later rewritings can be detected. In *Les Affres*, it is the thematic dimension of his rewritings which is most obvious; he has shifted the emphasis of the principal zombie theme from *Dézafi* [1] to focus on the following new dimensions of that theme — consciousness, strategy, and collective action. In *Dezafi* [2], I have found that thematic amplification is also a dominant tendency with greater prominence given to the same aspects of the zombie theme as in *Les Affres*. But, I also detected the introduction of new emphases, most notably, the need for the

decisive action to be coordinated by a leader. As Frankétienne's last rewriting, *Dezafi* [2] also indicates many of the ways in which his practice has been elaborated in the intervening period since his first rewriting in 1979. *Dezafi* [2] is, I have shown, imbued with many of the principal thematic and aesthetic features of his later rewritings from the period of the 1990s onwards. Its additions recall the thematic focus of Frankétienne's most major rewriting *Les Métamorphoses* on cannibalism and carnival. Several of the aesthetic techniques through which the hyperbolizing effects of accumulation are most visibly enacted in *Les Métamorphoses* in particular have also been uncovered as recurring in the additions of *Dezafi* [2], especially anaphoric sequences and other paronomasia. Beginning my study with an analysis of *Dezafi* [1] – *Les Affres* – *Dezafi* [2] has thus enabled me to look simultaneously both backwards and forwards across Frankétienne's entire practice of rewriting. From this perspective, I have demonstrated that, while Frankétienne has always rewritten by changing the thematics of his hypotexts since *Les Affres*, it is in his subsequent rewritings that the aesthetic function of this practice becomes most apparent.

Nowhere are the developments in Frankétienne's aesthetic ideas over the course of his writing career more marked than in his 1995 rewritings of his very first literary texts, *Mûr à crever* and *Ultravocal*. In the 1968 and 1972 editions of these texts, he laid out the principles of his Spiralist literary aesthetic for the first time. By comparing both versions of *Mûr à crever* in particular, I have shown that these initial Spiralist ideas are amplified considerably to reflect his later notion of *écriture quantique*, which encapsulates the explosive energy and dynamic movement of the Spiral form. Frankétienne thus brings his original conceptualization of the Spiral up to date to be more in line with his latest thinking on *écriture quantique*, but he also renews the political themes of both his first texts. Most notably, I have revealed that he adds clearer references to Duvalier and the Tontons Macoutes from a post-Duvalier standpoint, but he also updates *Mûr* [2] and *Ultravocal* [2] by evoking recent political events in Haiti, including the recent American military intervention.

But this aesthetic and thematic renewal is most evident in *Mûr* [2] and *Ultravocal* [2]'s new stronger and clearer emphasis on the themes of deciphering and energy. From my analysis of the additions of *Mûr* [2] and *Ultravocal* [2], it has emerged that energy/hyperbolization and deciphering are also the principal aesthetic processes governing Frankétienne's rewriting. It is, I have argued, as if Frankétienne has rewritten *Mûr à crever* and *Ultravocal* by following the directions for creative writing which are laid out in those texts. Taken together, the new additions work to decipher and hyperbolize the hypotexts.

Both the thematic and aesthetic functions of Frankétienne's rewriting are pushed to their furthest point in his most major rewriting to date, *Les Métamorphoses de l'oiseau schizophone*. In thematic terms, *Les Métamorphoses* picks up on some very brief added references to cannibals from his earlier rewritings *Mûr* [2] and *Ultravocal* [2], and develops them with greater complexity as the principal trope running throughout the additions. From the multitude of additions to do with cannibalism I have analyzed, it has become clear that Frankétienne reverses the stereotypical matrix Haitian = cannibal. Instead, he portrays stock colonial rulers and American occupying and intervention forces as the ones who are the real cannibals. Repeatedly, their exploitation of Haiti's land and its resources is portrayed as 'eating' Haiti, and as tantamount to acts of cannibalism. Through this vast accumulation of representations of stock colonial and post-1804 Haitian-born rulers as cannibals, I have identified that Frankétienne insists upon 'timeless' parallels between different periods of Haitian history. He also brings the hypotext up to date by adding many references to international sanctions and the 1994 American intervention in Haiti, which take place as he is rewriting *L'Oiseau schizophone*, portraying them as the latest incarnations of the flesh-eating corrupt rule of the repeating colonial Plantation. With his representations of Haitian post-colonial rulers as cannibals, I have observed the embeddedness of Frankétienne's complex cannibal thematics in popular culture and rumours in Haiti. My focus was to demonstrate

Frankétienne's profound engagement with specific associations between cannibalism and the power networks of secret societies in Haiti. Thematic hyperbolization is, I have argued, carried much further than in Frankétienne's other rewritings by all of these added representations of foreign- and Haitian-born cannibals. Drawing on all parts of *Les Métamorphoses*, I have shown that Frankétienne uses the cannibal stereotype satirically to amplify the iniquity of those in power. In particular, he creates a *carnivalesque* mood in the additions, which is exuberantly tongue-in-cheek, by turning his cannibal characters inside-out and upside-down, debunking them through scatological focus on their lower bodily strata, and on the excretions which emanate from them.

If all of Frankétienne's rewritings display an aesthetic process of hyperbolization, along with deciphering in *Ultravocal*, it is really only in *Les Métamorphoses* that he fully develops a range of processes of rewriting. In addition to enlarging the scope of the hyperbolization and deciphering/clarification in his other rewritings to a far greater degree, *Les Métamorphoses* also exemplifies two further processes — cannibalization and recapitulation. I have conceived of the process of cannibalization because of the sheer number of added images of eating and digesting the flesh of the text, and bringing it back up again. Such additions are by far the most frequently recurring, and through them this cannibalization of the text has emerged as the key aesthetic framework within which Frankétienne rewrites. The process of recapitulation has also surfaced through a large number of additions from throughout the whole hypertext to do with the aesthetic significance of the Spiral figure. In particular, I have demonstrated that these added recapitulations stress most affirmatively the Spiral's open and constantly mobile form. All four of the aesthetic processes I have detected — cannibalization, clarification, recapitulation, and hyperbolization — combine in *Les Métamorphoses* to introduce new movement to the work; to show how it can be reconfigured, extended, and amplified; and to keep the work in a state of Spiral-like perpetual transformation with the kaleidoscopic and

provisional character of a work-in-progress. By reflecting on and enacting perpetual movement, these processes reveal Frankétienne's predilection for the process of writing over what is written; for production over the finished product; and for the dynamic over the static. From this added dynamic and transformational perspective of the aesthetic processes which constitute *Les Métamorphoses*, I have concluded that Frankétienne moves clearly towards a Spiral-like aesthetic of rewriting. Following the aesthetic emphasis of this, Frankétienne's most important rewriting, I have come to understand that when Frankétienne rewrites, he seeks to infuse his works with the dynamic of the Spiral's perpetual movement and openness. By rewriting his texts, he prevents any one version of them from becoming *the* definitive one, and instead pursues the aim of keeping his texts in the open and mobile state of being written, so that they continue to emulate the perpetual motion of the Spiral.

Thus, it is in *Les Métamorphoses* that this Spiral-like aesthetic of rewriting can be seen most clearly. It overlaps entirely with the Spiralist literary aesthetic which has characterized all of Frankétienne's writing since the 1960s, and it brings sharply into focus the continuous dynamic transformation and infinite possibilities which configure Frankétienne's entire oeuvre aesthetically as a Spiral.

Until now, Frankétienne's rewriting has not been dealt with significantly by other scholars. By focusing on rewriting in the present study, I have shown that this issue is absolutely essential for any understanding of Frankétienne's work because it offers a fascinating insight into how he has evolved as a writer. Most critics consider that Frankétienne's ideas have remained largely the same, but a close examination of his rewritings, and of his little studied *L'Oiseau schizophone* and its *Métamorphoses* in particular, has revealed that the key aesthetic notions guiding his work have been developed in a marked way, as he has moved towards an aesthetic of Spiral-like rewriting. My thesis complements the main critical studies on Frankétienne to date by demonstrating that the aspects of his work about which most has been written —

zombification, deciphering, degradation, linguistic energy, and the Spiral — are precisely the thematic and aesthetic dimensions which have been magnified to the greatest extent in his rewriting. It has also been seen that the tendency among Frankétienne scholars to lump all the editions of a text together has led to certain inaccuracies, especially to the incorrect attribution of certain politically loaded statements to the period of the Duvalierian dictatorship. To rectify this, I have dated these political additions more accurately to the correct editions of the texts. Overall, this study contributes to current Frankétienne scholarship through its demonstration that the different versions of his texts constitute genuine stages of his literary creation which deserve, and indeed demand, to be studied in their own right.

Now that the importance of Frankétienne's practice of rewriting his own texts and his evolution towards an aesthetic of rewriting has been recognized, several possible directions for future research present themselves. In the context of studies focusing specifically on Frankétienne, it would be very useful to reconsider the rewritings of the literary texts in the light of his comparable reworking of his plays and visual art. A second project would be to examine to what extent the findings of this thesis could be extrapolated to aesthetic and thematic tendencies in Frankétienne's work since my cut-off point of 2002 — the year in which the current project began. It will be fascinating to see whether the conclusions drawn from my study of Frankétienne's rewriting from *Les Affres* in 1979 until *Dezafi* in 2002 will continue to be borne out by the future direction of this practice. Recently, Frankétienne has rewritten *Adjanoumelezo* from 1987 and *Fleurs d'insomnie* from 1986.¹ He has also indicated that he intends to rewrite his very first poems from the early- to mid-1960s.² This will allow his forty years of literary production to come *full Spiral*, and it will be

¹ Frankétienne, *Adjanoumelezo*, 1st ed. (Port-au-Prince: Spirale, 1987); 2nd ed. [revised] (Port-au-Prince: Spirale, 2005). Frankétienne, *Fleurs d'insomnie*, 1st ed. (Port-au-Prince: Deschamps, 1986); 2nd ed. [revised] (Port-au-Prince: Spirale, 2006).

² Douglas, Unpublished Interview with Frankétienne.

fascinating to see how these future transformations reflect the thematic, and particularly the aesthetic, evolution of his work in recent times.

In this thesis, I have chosen to focus specifically on Frankétienne in order to fill certain lacunae in Frankétienne scholarship, and to offer new directions for the study of his work. Now a wider, more comparative study is called for, which could develop the arguments I make here in several ways. One possible line of future research would be to further develop my notion of literary and postcolonial twists, which I have applied here to the most literary aspects of Frankétienne's work, into a more theoretical piece with a broader focus. Such a project would complement the theoretical work which has already been done at the more literary end of postcolonial studies by Nicholas Harrison in particular.³

Another more wide-ranging inquiry following on from this project would be to carry out a more sustained comparison of rewriting in a Caribbean context. As my brief survey of other Caribbean rewriting indicated in the introduction to this thesis, little has been written on this subject of autographic rewriting, despite its prevalence in Caribbean literature. Although each case of this type of rewriting differs, often considerably, from the others, common dynamics could also be found. From my own initial overview of these other Caribbean rewritings which form the context of the present thesis, I would suggest that one possible link could be that at least several of these Caribbean texts are rendered more overtly political in the rewriting process. This is perhaps most clearly the case in the rewriting of C.L.R. James, Aimé Césaire, and Kamau Brathwaite, who all deal more explicitly in later versions of their work with colonialism, slavery, and their legacies in post-colonial or neo-colonial situations in the Caribbean. Useful comparisons could then be drawn between the increasingly postcolonial approaches of these writers, and the thematic amplification created in Frankétienne's rewriting of repetitions of the same type of corrupt colonial

³ For Harrison's explanation of 'literarity', see Harrison, *Postcolonial Criticism*, pp. 38–50.

rule. As seen in chapter three, this new emphasis is represented more distinctly in *Les Métamorphoses* as having haunted post-colonial Haiti from 1804 to the present. In this postcolonial frame of reference, the additions of *Les Affres* with their greater focus on universal slavery and exploitation, as was seen in chapter one, could also be considered.

Finally, there is also great scope for expanding my examinations in chapters three and four of cannibalism as representation and as self-representation in Frankétienne's rewriting. My focus here has been largely on the ways in which Frankétienne engages with specific associations of cannibalism in Haiti. But as I noted in my contextualization of Frankétienne's use of cannibalism as a theme and as an aesthetic process, there is a special link between cannibalism and the Caribbean and Latin American regions as a whole. As mentioned earlier in the thesis, the word 'cannibal' itself has Caribbean origins: the first instance of the word cannibal is found in Columbus's diary of his first voyage. A very good future project, then, would be to compare at greater length Frankétienne's deployment of cannibalism with other Caribbean and Latin American writers who have similarly engaged with stereotypical colonial discourses about cannibalism by reappropriating the figure of the cannibal, often in radical ways. Such a study could focus on the various ways in which, from a later perspective, many Caribbean and Latin American writers have revived, reconsidered, and developed in different directions the reappropriations of the Caliban figure by their literary forebears of the 1960s and 70s.

Through my focus on Frankétienne's *cannibalizing* version of rewriting, the value of the present study has been to highlight and explore in depth one of the most complex approaches both to rewriting, and to cannibalism as a theme and process. By virtue of its complexity, Frankétienne's practice of rewriting his own texts — *cannibalization* — points to new directions for the study of rewriting and the use of the cannibal motif in other Caribbean and Latin American writing. Regardless of the

specificity of elements of Frankétienne's rewriting, my study of his practice nonetheless has wider implications in that it gives an insight into the evolution through rewriting of other key guiding concepts and aesthetic practices in Caribbean literature, which, like Frankétienne's *Spiral*, have developed over the years. Like the practice of rewriting, cannibalism has been revealed by this study to be particularly multifaceted. Just as loaded in other Caribbean and Latin American writers, the cannibal theme also often encompasses political dimensions, and insists upon specific associations of cannibalism in these countries. Cannibalism and rewriting have been shown here to be intricately connected in Frankétienne, revealing hitherto hidden aspects of his work. Cannibalism is presented *as* rewriting, but it is also the crux of all the aesthetic, thematic, and political emphases of the rewritten texts. Contextually specific associations of cannibalism in Haiti are central to the parallels Frankétienne draws between different periods of Haitian history, abuses of power by Haitian political rulers, and to his aesthetic process of *cannibalizing* his own texts by adding to and regurgitating them in a different form.

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Lemoine, Michèle (dir.), *Tchala, L'argent des rêves* (2002)

**Frankétienne
Towards an Aesthetic of Rewriting**

Rachel Douglas

Appendix

Ph.D.

The University of Edinburgh

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9. Second passage (*Dezafi* [2], pp. 270–71)
10. Third passage (*Dézafi* [1], pp. 311–12)
11. Third passage (*Les Affres d'un défi*, pp. 226–27)
12. Third passage (*Dezafi* [2], pp. 294–95)
13. Tchala (*Ultravocal* [1], pp. 142–43)
14. Tchala (*Ultravocal* [2], pp. 126–27)
15. *L'Oiseau schizophone*, p. 774
16. Cover of *Les Métamorphoses de l'oiseau schizophone 4*
17. *L'Oiseau schizophone*, p. 386
18. *Les Métamorphoses de l'oiseau schizophone 4*, p. 201
19. *L'Oiseau schizophone*, p. 82
20. *Les Métamorphoses de l'oiseau schizophone 1*, pp. 154–55
21. *L'Oiseau schizophone*, p. 162
22. *L'Oiseau schizophone*, p. 163
23. *L'Oiseau schizophone*, p. 164
24. *L'Oiseau schizophone*, p. 165
25. *Les Métamorphoses de l'oiseau schizophone 2*, pp. 116–17
26. *Les Métamorphoses de l'oiseau schizophone 2*, pp. 118–19

Issue de la matrice féconde et toute brûlante de «Dézafi», cette œuvre ne doit pourtant pas être abordée comme une traduction de ce roman créole.

«Les affres d'un défi» représente une authentique création dans l'aventure littéraire de l'auteur, une nouvelle expérience dans son interminable quête à travers les vastes forêts de la poésie et de l'art.

Paratextual detail, *Les Affres d'un défi*, p. vi

Cet ouvrage a été composé selon les règles de la nouvelle graphie créole haïtienne.

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Paratextual detail, *Dézafi* [2], p. 6

ZOMBI : Mort-vivant, asservi et utilisé comme main-d'œuvre gratuite. C'est un être apathique qui végète dans une zone brumeuse entre la vie et la mort. Il se meut, mange, entend, parle, travaille pour son maître; mais, il n'a aucun souvenir et il n'est nullement conscient de son état. On reconnaît un zombi à son air absent, à ses yeux vitreux et à l'intonation nasale de sa voix. La docilité du zombi est absolue à la condition qu'on ne lui donne pas de sel. S'il goûte d'un plat contenant ne serait-ce qu'un grain de sel, le brouillard qui enveloppe son cerveau se dissipe d'un coup. Le brusque réveil de sa conscience le transforme aussitôt en un nouvel être plein d'énergie et de détermination. Récupérant son passé, gonflé de colère, emporté par un incoercible besoin de vengeance, il devient ce que l'on appelle un "bois-nouveau".

Le processus de la zombification comporte trois étapes : 1e) *l'empoisonnement par des drogues préparées empiriquement à partir de certaines plantes*. Le coma provoqué est si profond qu'il ne se différencie presque en rien de la mort véritable. La victime passe donc pour morte et elle est inhumée dans les vingt-quatre heures, d'autant plus que les zones rurales sont pratiquement dépourvues de médecins équipés d'appareils qui auraient pu déceler les faibles manifestations de la vie, dans de pareils cas. 2e) *La réanimation de la victime exhumée de la tombe, quelques heures après son inhumation*. A la faveur de la nuit, le bôkor

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pénètre dans le cimetière; il déterre le corps; puis, il verse quelques gouttes d'un liquide, dont lui seul a le secret, dans les oreilles, les narines et la bouche du sujet, pour réactiver les centres vitaux qui fonctionnaient au ralenti. La victime, une fois réveillée, est giflée, cravachée et conduite chez son maître pour y subir une exploitation à vie. 3e) *Le maintien de l'état d'hébétude et d'abêtissement*. Le zombi continue à vivre dans une sorte d'inconscience et d'apathie. Cette forme d'amnésie est entretenue par des méthodes barbares de dépersonnalisation. En effet, le zombi est une bête de somme que son maître exploite sans merci, le forçant à travailler dans ses champs, l'accablant de besogne, ne lui ménageant pas les coups de fouet et ne le nourrissant que d'aliments insipides. D'ailleurs, le sel est exclu de l'alimentation du zombi. Cela nous éclaire quelque peu sur le phénomène de la zombification, lorsque nous nous rappelons le rôle et l'importance de l'osmose dans les principales fonctions vitales.

Glossary entry for 'zombi', *Les Affres d'un défi*, pp.239-40

*Dòmi lévé gadé maché manjé lanbé taté
souflé tonbé kouri ralé jounin grangou. Palé
dépalé. Lang lou. Lang koupé miyèt-moso.*

*Vant plin. Trip kòdé. Souaf dlo. Abiyé banda.
Kouché mòksis. Lévé kontan. Griyin dan.
Pronminnin toutouni. Vlopé lan ranyon. Ga-
yé nan lanmou. Anfourayé nan lanmò. Kilès
pami nou k-ap viv toutbon ? Kilès ?*

First passage, *Dézafi* [1], pp. 11–12

Dormir avec l'espoir que la lumière drainera nos angoisses nocturnes. Se réveiller loin des songes désentravés, le corps enlèpre de solitude. Regarder l'immensité des déserts inarpentés. Errer à travers la meublerie des désirs. Remuer le ciel et la terre jusqu'au saignement des étoiles et des pierres. S'empiffrer de nourriture. Lécher d'appétit. Palper avec prudence. Souffler sur les morceaux brûlants. Choir/déchoir. Fuir à toutes jambes. Crever de faim des jours entiers. Parler sans cesse. Dérasonner. Avoir la langue engourdie ou cisaillée en mille morceaux. Etre repu. Avoir les tripes encordées par la douleur. Eprouver une soif d'enfer. Se parer comme un paon. Se coucher de mauvaise humeur. Se lever en

pleine euphorie. Rire à pleines dents. Marcher tout nu ou recouvert de haillons. Se fourvoyer dans de folles amours. S'enliser dans la mort. Mais qui parmi nous vit réellement ? Vraiment, qui ?

First passage, *Les Affres d'un défi*, pp. 1-2

Dòmi leve gade rele mache manje lanbe
niche tate souffle tonbe kouri joure babye rale
jounen grangou.

Pale/depale.

Lang lou.

*Lang koupe
miyètmoso.*

Vant plen. Vant vid. Trip kòde. Swaf dlo.
Swaf lanmou. Anvi solèy. Anvi limyè. Reve
zetwal. Reve fanm siwolin. Reve boul dayinaflo
k ap woule sanrete lan mèvèy boulozay. Reve

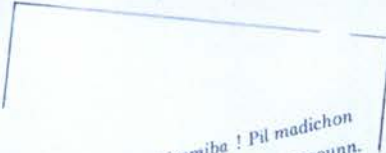
9

vwayaj lasirèndyaman k ap file kannale sou
lanmè jouk aziboutou. Imajinen degenn lakan-
syèl jouk lòtbò zilepadokay.

Abiye banda. Abiye anreleng. Kouche mòk-
sis. Leve kè kontan. Griyen dan. File grandou
lan douvanjou. Frape tanbou sou konpa brenn-
zeng. Danse vantdeboutonnen.

Pwonmennen bouloze toutouni. Vlope lan
ranyon. Gaye lan lanmou tètkaïe bounda-ouvè.
Anfouye lan madigra rabòday maskawon. An-
fouraye lan deblozay lanmò. Anfoudwaye lan
kagoulaw. Kilès pami nou k ap viv toutbon ?
Kilès ?

First passage, *Dezafi* [2], pp. 9–10



Kalfou-tinginding miromiba ! Pil madichon
simin dèyè timounn ki dèrèspèkté granmounn.
Nou gadé anro ... Nou gadé anba ... N-ap janbé
kanminm.



Mayi pùlé

Akasan siro ! ...

(Bay-kou bliyé, poté mak sonjé). Zo-dan
konn mòdé viann, li pa konn konté mak.

La violence meurtrière de l'assassin attise notre soif de vengeance. Nos cicatrices bourgeonnent. Les dents du bourreau

mordent impunément la chair de nos enfants. Qui aura su compter nos blessures à ce dangereux carrefour de déséquilibre où tant d'infortunes pèsent sur nos épaules ? Après avoir sondé les quatre horizons, nous sommes décidés à enjamber le fossé des vieilles malédictions, à briser la croix du malheur. Nous avons pilé du maïs; inmanquablement nous mettrons l'acassan au feu.

Second passage, *Les Affres d'un défi*, pp. 207-8

*Memwa nou
pran danse lwa
lan chak mak
zòtèy nou trase
lan pousyè
lan chak twou
patpye nou fouye
lan chak vèvè
nou simen lan kalfou
pou lanmò
pa gen priz sou lavi.*

KALFOU
TENGENDENG
MIWOMIBA.

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PIL MADICHON SI-
MEN DÈYÈ TIMOUN KI
DERESPEKTE GRAN-
MOUN.

NOU GADE ANWO.
NOU GADE ANBA.
N AP JANBE KAN-
MENM.

MAYI PILE.
AKASAN SIWO !...
BAYKOU BLIYE, POTE-
MAK SONJE.

ZODAN KONN MÒDE
VYANN, LI PA KONN
KONTE MAK.

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Second passage, *Dezafi* [2], pp. 270–71

Lan mitan kafouyay, Jéròm kouri simin paròl sèl, paròl rèk, paròl néchèl, paròl galata, paròl ki gin dan, paròl ki gin zèl : «Youn grinn sèl anba lang-nou, konsa nou fèk karé pézé tété lavi. Anvan nou fouré pié lan dlo, priyé nanm-nou, ouété mové zè lan tèt-nou, vié zètòk anba zèsèl-nou. Vouayaj-la long. Vouayaj-la ka diré pliziè rékòt ak anpil ralé-minnin-vini. Sé pou nou déchajé kòf léstomak-nou, vomi tout flèm, plin kalbas-nou dlo pròp,

dragonnin ponyèt-nou pou bèt malfézan pa déchalboré zizié-nou lan granchémin. Chak kalfou nou janbé, trasé vèvé ak tèt zòtèy-nou pou dèyé kapab konnin sou ki pié pou yo dansé. Dézafi pa janm fini. Dézafi pa gin bout. Amatè fèk karé souin kòk. Lavi, sé youn kokinchninn dézafi. Nou pa doué kité mové dòmi broté-nou tou pré lanmò ...»

Zétoual mizadò lévé lank. Solèy pral lévé. Bouanèf tanmin pròpté figi-li. Lan rout Ravi-n Sèch, youn tigason, youn tifi, min lan min, pòtré dé toutrèl, pral binyin ansanm lan tèt sous.

Third passage, *Dézafi* [1], pp. 311–12

le tyran déchu. En un rien de temps, le cadavre est broyé, déchiqueté, pulvérisé, par une population assoiffée de vengeance. On dirait un cyclone saccageant la gallière. Les bancs, les chaises, les tables, les bacs de fritures, les cornets à dés, les cartes à jouer, les plats de boustifaille, les bols de pimentade, les bouteilles de clairin, et tous les vieux objets de divertissement sont catapultés par-delà le grand chemin.

135-11

En pleine tempête, Jérôme, Clodanis et Alibé s'appliquent à coordonner la coalition des paysans et des bois-nouveaux, rassemblés en grand nombre dans la nuit. D'une voix calme et virile, Jérôme leur parle, interrompu dans les premiers moments par des chahuts. Et quand il parvient à trouver les mots-clés pour exprimer la vérité et convaincre son auditoire, il sent alors s'infiltrer en lui une chaleur immense, la chaleur d'une foule consciente de sa force, la juste colère d'une communauté debout contre la tyrannie. Et, tandis que souffle la brise venue de la mer, les paroles se propagent par vagues successives dans le village argenté de lune : « Je ne vous parle pas pour tuer votre ardeur, ni pour vous endormir. Nous avons déjà trop dormi; nous venons à peine de nous réveiller; et la nuit s'évante au seuil d'une nouvelle saison. Je ne vous parle pas non plus avec la prétention de pouvoir aiguiller la chevauchée des orages à travers les ténèbres. D'avoir vécu comme un lâche dans l'obscurité et le silence, je suis peu digne d'annoncer à la tribu les premières percées de l'aube. Et je vous mets en garde contre les agamans resquilleurs qui pourraient surgir de l'ombre avec l'audace de vouloir assumer la paternité des feux de balise. Le voyage est long, très long; il peut durer plusieurs récoltes avec des contre-temps dus à la bâtardise des vents tournoyant au-dessus des archipels de mort et de folie. Il nous faudra de temps en temps vomir les glaires qui nous encombreraient les bronches, et tracer, à

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chaque tournant de route, des vèves dans la poussière du silence. Il y aura toujours un dézafi quelque part. La vie elle-même est un colossal dézafi. Pour chasser le sommeil paralysant, la léthargie et la mort, nous devons, en tous temps et en tous lieux, apprendre à vivre pour le partage du sel. Beaucoup d'autres zombis croupissent dans la misère et l'inconscience au fond des montagnes, à l'intérieur des plaines et jusque dans les villes. Allons les réveiller par le sel. Pour garantir les visas de l'aube, soyons d'infatigables semeurs de sel. Car, là où il y aurait un seul être humain enchaîné, affamé, humilié, c'est l'humanité toute entière qui est trainée dans la boue... »

135-12

Tout doucement, quelques étoiles musardées lèvent l'ancre. Le soleil bourgeoine derrière le morne Lakatao. Bois-Neuf commence à se laver le visage. Sur la route de Ravine-Sèche, deux gosses, un garçon et une fille, marchant main dans la main, vont se baigner au point de jaillissement de la source.

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Third passage, *Les Affres d'un défi*, pp. 226–27

— Yon grenn sèl anba lang nou, konsa nou fèk kare peze tete lavi. Ban mwen yon tichans pale ak nou. Mwenmenm Jewòm, mwen t ap viv lan fènwa tankou yon kapon, pi mal pase yon zonbi. Mwen pase egzistans mwen ap kabicha lan yon galata. Si m deyò jodi a, se gras ak noumenm ki pete chenn lesklavaj restavèk. Mwen mande nou padon; anmenmtan m ap di nou mès. E m ap mande nou yon chans pou nou kite m rete bòkote nou. Mwen pa gen otorite ni ledwa ni lalwa ni eksperyans ni konpetans pou m ta ba nou leson. Avni nou lan men nou; li pa lan men pèsoun. Sèl bagay, ban m yon chans reparasyon pou m rachte tèt mwen. Aksepte mwen bòkote nou. Batay la pankò fini. Nou fèk kare goumen. Prije nanm nou. Wete movezè lan kòsay nou. Grate vye zètòk anba zèsèl nou. Vwayaj la long. Vwayaj la ka dire plizyè rekòt ak anpil ralemennenvini ralemennenkase ralemenneniwen ralemelekwenda. Se pou nou dechaje kòf lestonmak nou. Vonmi tout flenn. Plen

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kalbas nou dlo pwòp. Dragonnen ponyèt nou pou bèt malfezan pa dechalbore zizye nou lan granchemen. Chak kalfou nou janbe, n a trase vèvè ak tèt zòtèy nou pou dèyè kapab konnen sou ki pye pou yo danse. Dezafi pa fini. Dezafi p ap janm fini. Dezafi pa gen bout. Amate fèk kare swen kòk. Lavi, se yon kokenn chenn dezafi. Nou pa dwe kite move dòmi bwote nou tou pre lanmò... ..

Zetwal mizadò leve lank. Solèy pral leve. Bwànèf tanmen pwòpte figi li. Lan wout Ravinsèch, yon tigason, yon tifi, men lan men, pòtre de toutrèl, pral benyen an sanm lan tèt sous.

se dit-il, encore que je ne sache vraiment sur quoi ouvre la porte grinçante du badji. Depuis longtemps Mac Abre pressentait qu'on aurait besoin de lui à Mégaflore. Il se rappelle souvent la traversée du désert Sans-Bout. Lorsqu'il s'y rendit la dernière fois comme exécuteur des hautes œuvres, il réalisa le record fantastique de réussir à scier dix mille paires de jambes en une journée. Aujourd'hui on l'appelle à son savoir comme distributeur et déchiffreur de rêves. Curieuse façon d'abandonner provisoirement le métier de scieur de jambes pour celui de coupeur de têtes. Diversité des moyens de tuer. Durant son interminable voyage, Mac Abre relit attentivement les chapitres clés du bréviaire des songes, tout en pensant qu'il pourrait un jour mettre en pratique la géniale théorie de la pendaison par les chiffres.

Abandonner sa maison secouée par le vent qui fait tomber les arbres fruitiers les bandelettes des momies les tabliers des ponts les branches pourries à tâtons dans la forêt.....sang
La machinerie du désir (au loin un mur élevé à hauteur d'horizon cachant la ville investie de brumes).....coups
Uriner en marchant (sexe en forme de poignard).....77
Abeilles (les voir sur soi ou autour de soi).....cadavres
Abeilles déposant leur miel loin de la ruche.....18
Etre piqué par une guêpe maçonnerie.....cyclone
Etre poursuivi par un essaim d'abeilles vrombissantes.....36

Changement de sexe (rêvé par un homme).....dix cornes
Changement de sexe (rêvé par une femme).....hétérofrustration
Accoucher d'un garçon unijambiste asexué.....poche crevée
Accoucher d'une fille cul-de-jatte hermaphrodite.....66
Accoucher d'une couleuvre madeleine géante.....plasma
Accoucher d'un poisson vorace avec plusieurs rangées de dents, des nageoires en forme de flèches et des écailles deacier (sur une plage déserte).....11
Accoucher d'un rat, d'un chat ou d'une chauve-souris.....33
S'échapper en parachute d'un avion en flammes.....boulimie
Etre bombardé par un avion fantôme.....danse des étoiles
Explosion de bombe atomique sur la mer.....deux zéros
Rêver de sable rouge répandu dans les rues par un énorme camion à bascule (sans chauffeur).....l'imprévisible
Oiseau en plein vol.....pur espace imaginaire

Mac Abre ferme son bréviaire, le dépose soigneusement dans un angle de sa valise noire. L'air fatigué, il s'allonge sur son siège converti en lit pendant que file le train. Puis, il sourit cyniquement du coin des lèvres, heureux de savoir déjà qu'après son passage à Mégaflore il ne restera que des corps sans tête (les rêves tranchants sont les meilleurs, se dit-il à voix basse). Au terme de ce travail, il devra se rendre au château Truquin où l'attendent une douzaine de filles vierges. Le château Truquin est une immense construc-

Abandonner sa maison secouée par le vent qui fait tomber les arbres fruitiers les bandelettes des momies les tabliers des ponts les branches pourries à tâtons dans la forêt sang
La machinerie du désir (au loin un mur élevé à hauteur d'horizon cachant la ville investie de brumes) coups
Uriner en marchant (sexe en forme de poignard) 77
Abeilles (les voir sur soi ou autour de soi) cadavres
Abeilles déposant leur miel loin de la ruche 18
Être piqué par une guêpe maçonnerie cyclone
Être poursuivi par un essaim d'abeilles vrombissantes 36
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S'échapper en parachute d'un avion en flammes boulimie
Être bombardé par un avion fantôme danse des étoiles
Explosion de bombe atomique sur la mer deux zéros
Rêver de sable rouge répandu dans les rues par un énorme camion à bascule (sans chauffeur) l'imprévisible
Oiseau en plein vol pur espace imaginaire

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Rêver de mariage à midi emprisonnement à perpétuité
Éjaculer du sang 22

Mac Abre ferme son bréviaire, le dépose soigneusement dans un angle de sa valise noire. L'air fatigué, il s'allonge sur son siège converti en lit pendant que file le train. Puis, il sourit cyniquement du coin des lèvres, heureux de savoir déjà qu'après son passage à Mégaflore il ne restera que des corps sans tête (les rêves tranchants sont les meilleurs, se dit-il à voix basse). Au terme de ce travail, il devra se rendre au château Turquin où l'attendent une douzaine de filles vierges. Le château Turquin est une immense construction médiévale érigée au sommet d'une colline entièrement recouverte de verdure. Là, à la tombée de la nuit, il s'introduira à la dérochée dans les appartements des vierges. Il imagine qu'elles viennent juste de se baigner dans le grand bassin rempli de lait de chèvre. Douze nymphes sous la lune multipliée par les ondes laiteuses. Spectacle sexe et lumière. Savourant à l'avance le vin, le miel et la chair juteuse, Mac Abre ferme les yeux en écoutant les vibrations du train qui l'emporte au loin à vive allure (projectiles criblant des cibles en fuite, la pluie).

Braises de guerre
et versant rouge
sang vrai en un giclement frais
plus tard le feu nocturne.

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Tchala, *Ultravocal* [2], pp. 126–27

**je suis moi-même
un franc-tireur**



et la mémoire

Femme

*que d'un coup d'aile
j'aiguise
à la meule de mon âme.*

L'Oiseau schizophone, p. 774

FRANKETIENNE



**LA NOCTURNE
CONNIVENCE
DES CORPS INVERSES**

(QUATRIÈME MOUVEMENT DES MÉTAMORPHOSES
DE L'OISEAU SCHIZOPHONIE)

Cover of *Les Métamorphoses de l'oiseau schizophone 4*

La gloire du PHALLOCRATE



Oeuf blanc volumineux nageant dans la graisse dure
lexiques apocryphes; les trafiquants et les faussaires, igno-
la marée musicale des images, ne purent jamais prévoir
respiratoire des tropismes, le labeur souterrain des racines

L'Oiseau schizophone, p. 386

*de souvenirs sonores. La gloire du phallocrate
résonne extravagante aux entrailles de la nuit
dans un tambour baroque.*

*Canons pénis enduits de miel. Poteaux panneaux
pylones. Repères aléatoires encombrant le voyage de
roues épileptiques et d'ailes tuberculeuses dans la mé-
moire des trous.*

*Tel un immense radeau magique, un beau ca-
deau divin, un bateau de lumière auréolé d'a-
beilles et de déchets métaphysiques, mon sexe
soulève le vent en rut de toute éternité. L'étrange
mobilité des distances, des pierres et des signes en
une ruche musicale. La folle virtuosité des vis-
cères qui s'enflamment aux couleurs de la vie.*

*Impossible d'échapper aux sifflements des
queues joyeuses. Brouillard d'arrière-saison au
recyclage de l'oeil. Immense image gourmande, le
paysage s'allume. Et mes amours jubilent.*

*Oeuf blanc volumineux nageant dans la graisse
dure des lexiques apocryphes, la lune devient bavarde.*

*Des trafiquants et les faussaires, ignorant la marée
musicale des images, ne purent jamais prévoir l'élan
respiratoire des tropismes, le labeur souterrain des ra-
cines.*

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Les Métamorphoses de l'oiseau schizophone 4, p. 201

Poubelle défraîchie voxalures immondes
 chienneurrie défouqueuse et provocatrice
 dépotoir de cauchemars cognardesques
goinfrerie de malicongres bouquetterie
déconcertante et confougineuse de bataclans archaïques
 ville salissure ville zagribâille
 ville cendrillonne ville bidonville
déchiquetée ville triminée maspinée sous une
comblerie de malheurs ville avilie ravalée à la
chiotterie et à la fatrasserie ville déchéance
aux décors patinés d'ordures ville tordue aux
guidons borgnes ville cambrale aux yeux vairons
 ville tracasserie misèrerie miséréré nobis
 ville à la fois des occlusions intestinales et des
cacarellles foudroyantes ville des favelas et des
villas ville des contrastes insupportables
 ville passion putassière ô ma
vieille ville putain soûlée de vices ma virale infection vissée à
vie dans mes entrailles de masochiste!

Embargo

Où que j'aïlle

Tourmenté par les déchirures désastreuses de ma portion d'île, surmontant les maloucheries fielleuses des avaries, évacuant péniblement de mes pensées les exhalaisons malsaines du



quotidien, je nauséais d'une profonde répugnance sans rien ressentir vraiment contre le carnaval des clowns médiocres et la charognerie des bouffons criminels qui impunément et sans pudeur ont semé la fange, la laideur et la mort sur le corps de mon île.

Ville bidonville à vie. Ville poubelle défraîchie. Voxalures immondes. Chiennerie défouqueuse et provocatrice. Dépotoir de cauchemars cognardes-ques. Goinfrerie de malicongres pervers. Bouquette-rie déconcertante et confougeineuse de bataclans archaïques.

Ville salissure. Ville zagribâille. Ville cendrillonne. Ville bidonville déchiquetée. Ville triminée maspinée sous une comblerie de malheurs. Ville avilie ravalée à la chiotterie et à la fatrasserie répugnante. Ville déchéance aux décors patinés d'ordures. Ville tordue aux guidons borgnes. Ville cambrale aux yeux vaïrons. Ville de boucherie macabre enlisée dans la loucherie perfide. Ville tracasserie misèrerie miséréré nobis. Ville à la fois des occlusions intestinales et des cacarcelles foudroyantes. Ville des favelas et des villas. Ville des contrastes insupportables. Ville passion putassière. Ô ma vieille ville putain soulée de vices, ma virale infection vissée à vie dans mes entrailles de masochiste!

Dans la cuisine de l'embargo, l'épouvantable frisson du vent mêlé de sable.

L'imposture de mes jambes, la musique de mes ailes, où que j'aïlle. Complicité des portes aux gravats du silence.

Tourmenté par les déchirures désastreuses de ma portion d'île, surmontant les maloucherites fielleuses

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des avaries, évacuant péniblement de mes pensées les exhalations malsaines du quotidien, je trébuche contre le temps.

Clandestinement destin et déchirure fatale, la gorge trouée de cris. Du redire anonyme à l'inédit des lèvres, la distance plus intense dans l'impossiblement vivre.

Je n'aurais d'une profonde répugnance sans rien oser vraiment contre le carnaval des clowns médiocres et la charognerie des bouffons criminels qui impunément et sans pudeur ont semé la fange, la laideur et la mort sur le corps de mon île.

Où le lait qui coulait que je retrouverais plus pur. Mon absence aux volets des amours adultères. J'entends l'indiscernable écho de mon silence abâtardi de vents.

Ignorance et défauts des corps dissymétriques sous la folie des chiffres. Le tambour du hasard alourdi de faux dés.

Creuset d'avant-mémoire, la consommation du songe, la fumée du totem du brasier du désastre.

Ô ma ville princière, ma ville rurale, ma ville puanteur, ma divine putain, je t'aime encore de toute la fougue de mon sexe, avec la rage de mes tripes et toutes les saloperies de mes entrailles de cheval en pleine crise.

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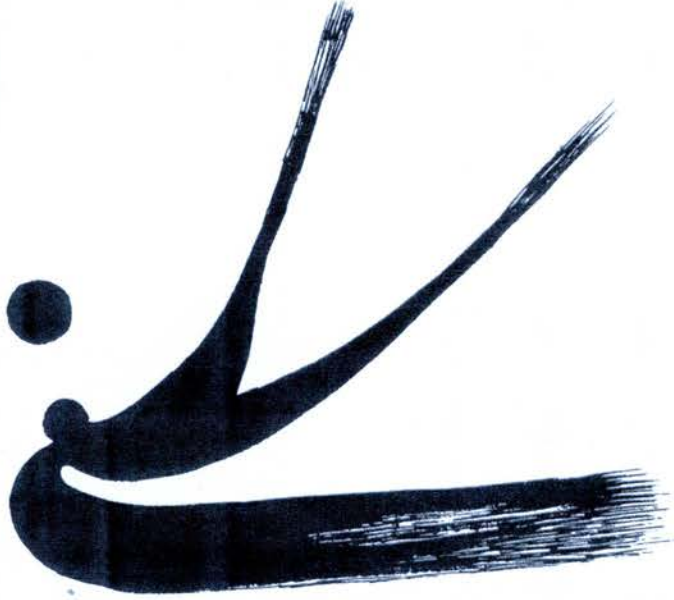
Oiseau de fantaisie mimant l'étoile majeure en clignotements de vie ou de mort selon le versant de l'âme et l'angle du regard, éloigne-nous de la mâquiasse et de la magâillasse, la rhapsodie des brumes, la grisaille des murailles; de fines épines d'or entourent l'églantine, un présage de blessure; des flouquettes de nuages bleuissent l'horizon chambreillé de brouillard et d'ombres lactescentes, l'alchimie des abcès, les plaies crépusculaires, les purulences verdâtres, les miasmes de la mort, le silence tétanique, la mémoire en playback aux détours de la nuit où pourrissent les fantômes de nos amours désuètes et les déchets mollasses des espoirs musargneux; un délire de rouille et de vert-de-gris consume le paysage et le velours des sources.



Oiseau éclair, oiseau la foudre, marée montante de l'overdose, oiseau des eaux hallucinatoires où flamboient les sabots excités de nos loas en voyage, nous flairons une affreuse maloucherie, une magralie de violences violacées d'épouvante au mouvement perpétuel des abîmes, la rumeur ténébreuse, la clameur mystérieuse; les gisants d'avant-garde s'enracinent dans le glaucome des marées.

L'Oiseau schizophone, p. 162

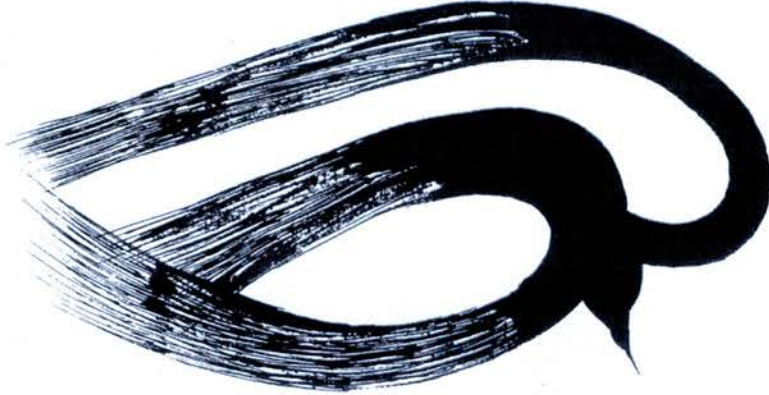
...ques aux murmures des bivouacs un souvenir de fer dans
 l'oasis de chair; la cruauté du plomb s'affine dans le creuset
 des chutes éclaboussées l'alphabet volubile de la mort noyée
 dans son urgence; et nos amours manuelles animent, en un pur
 jeu de sable, le désert de nos voix envulvées de frayeur sous
 les palinodies des borgaries amères; la ville encoucouvée
 agonise de stupeur dans une aire d'amputation les jambes encoco-
 bées et la langue filangée; mais le coeur demeure vif.



Oiseau loa dangereux, oiseau fouilleur de gouffres, oiseau roi
 du néant aux déchirures profondes, le mal et le malheur fécondent
 nos entrailles; et le poison subtil nous infuse sa glaire; les
 éperons du cauchemar nous transpercent les flancs, 'moussougoulou
 massimillon, massidivine la rose au lit, la sommeillance anale des
 désirs travestis, la nuit rongée de cancers mauves où brille l'or
 des orgies entre la lune et le soleil, entre la pierre et le
 poignard; les cerfs-volants de l'aube reviennent pourtant
 avec les épluchures des masques démaquillés.

L'Oiseau schizophone, p. 163

Oiseau douleur de nos tripes amarrées à la cordillère des désastres, la cécité des lampes, le naufrage de nos mains, la chair soulée en un glas de silence glabre, la calvitie du désert et l'embolie des impasses, l'énigme irrespirable sur le chemin du sphinx, le sommeil transfusé d'un musical cauchemar sous la verte laitance madichonmeuse des précipices et des abysses, le boomerang de la mortification, les débris du remords et des vertus archaïques dans la marche douloureuse sur l'arête aveuglante et tranchante d'un dilemme.

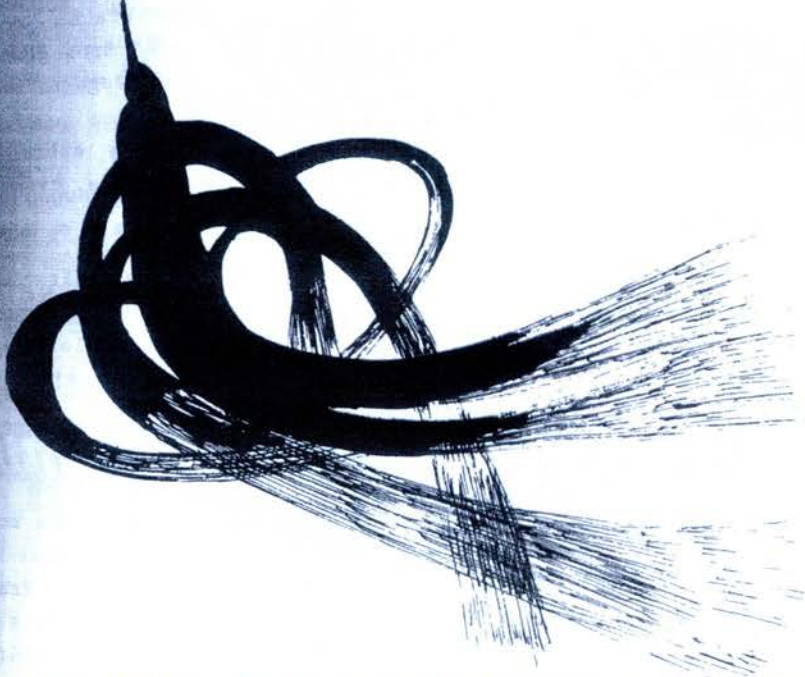


Oiseau loa de nos sexes belliqueux, oiseau des portes poivrées sous nos mains tremblotantes, oiseau piment zoëzeau des sacatailles brûlantes, oiseau nourri de mille dialectes, oiseau brasseur de langues barbares, oiseau blessure maximagoâne, oiseau des ombres hermaphrodites, oiseau des aubes homosexuelles, oiseau des longues nuits marassas, oiseau des écritures inverses et des signes androgynes, oiseau cheval métamorphose, navire jaguar en violine course bouline, oiseau vitesse à corps de lion mâchoires d'acier, oiseau torrentiel des gébelles engrossées de crues diluviennes, oiseau prolifique enfouraillé dans les profondeurs des joutes mentales, oiseau bruyant enflé de légendes ourlées de silence ovale, oiseau des cataclysmes coincés entre les dents du tigre, oiseau des danses nues en tragatelle dans l'eau des bacchanales, oiseau serpent suçant la lune, oiseau chasseur de

L'Oiseau schizophone, p. 164

succubes et de vampires, oiseau météore à travers la fêlure des éclairs, l'infiniment bleu des déserts et le vertige du silence.

Etoilise fabuleuse, conduis-nous dans ton ile, à Zilozanana!



Dans la boue de la terreur filandreuse et de la démence incurable, la calanguine violente mangeait les viscères des bavards et buvait l'huile des cratères encombrés de reptiles éruptifs, la liqueur bleue des laves.

Le volcan borborygmait; la borelle s'emboulinait, orfrangée de dragores tournées vers le soleil, dans l'asthme des horloges, la dérive des algues et la servitude des girouettes.

Je grattais et gridouquais la dégorgette liturgique, la vacuité gravide, la rienne méramelle adriennée de vide, dans la cécité des tropismes obsessifs et l'alchimie des puanteurs.

L'aurisse de la folie frissonnait, droguée de harpe, aux phalanges dévissées, à la vibration des veines trempées d'or massif dans le creuset des attentes impossibles.

L'Oiseau schizophone, p. 165

tions, l'eau pousse l'eau à s'écouler selon la pente; le vent charrie le vent à tourmoyer selon le vol des libellules fascinées par les fleurs; macaya mayamba mataca mapaca, la paille rejoint la paille dans la promiscuité alluvionnaire des embouchures; le mal attire le mal vers le dédale de la dévêner; et l'oeil fatal de la malpasse se déchire comme les lèvres de la mauvaiseté méditante.

Oiseau de fantaisie mimant l'étoile majeure en clignotements de vie ou de mort selon le versant de l'âme et l'angle du regard, éloigne-nous de la mâtasse et de la magâillasse, la rhapsodie des brumes, la grisaille des murailles; de fines épines d'or entourent l'églantine, un présage de blessure; des flouquettes de nuages mobiles bleuissent à l'horizon chambrellé de brouillard et d'ombres lactescentes, l'alchimie des abcès, les plaies crépusculaires, les purulences verdâtres, les miasmes de la mort, le silence tétanique, la mémoire en playback aux détours de la nuit où pourrissent les fantômes de nos amours désuètes et les déchets mollasses des espoirs musar-gneux; un délire de rouille et de vert-de-gris consume le paysage et le velours des sources.

Oiseau éclair, oiseau de la foudre, marée montante de l'overdose, oiseau des eaux balluclatoires où flamboient les sabots excités de nos loas en royage, nous flairons une affreuse malouberie, une

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la clameur mystérieuse; les gisants d'avant-garde
s'entrachinent dans le glaucome des marées glaunques
aux murmures des bitouacs un souvenir de fer dans
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le creuset des chutes élaboussées l'alphabet volubile
de la mort noyée dans son urgence; et nos amours
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de nos voix envuées de frayer sous les palinodies
des borgaries amères; la ville enroulée agonise
de stupeur dans une aire d'amputation les jambes
encocobées et la langue filangue; mais le coeur de-
meure vif.

Oiseau loa dangereux, oiseau fouilleur de gouf-
fres, oiseau roi du néant aux déchirures profondes,
le mal et le malheur fécondent nos entrailles; et le
poison subtil nous infuse sa glaire; les éperons du
cauchemar nous transpercent les flancs; moussou-
goulou massimillon, reine madoda massidivine la
rose au lit, la surveillance anale des désirs travestis,
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l'eau des bacchanales, oiseau serpent suçant la lune, oiseau chasseur de succubes et de vampires, oiseau météore à travers la fêlure des éclairs, l'infiniment bleu des déserts et le vertige du silence.
Etoilise fabuleuse, conduis-nous dans ton île, à Zilozanana!

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